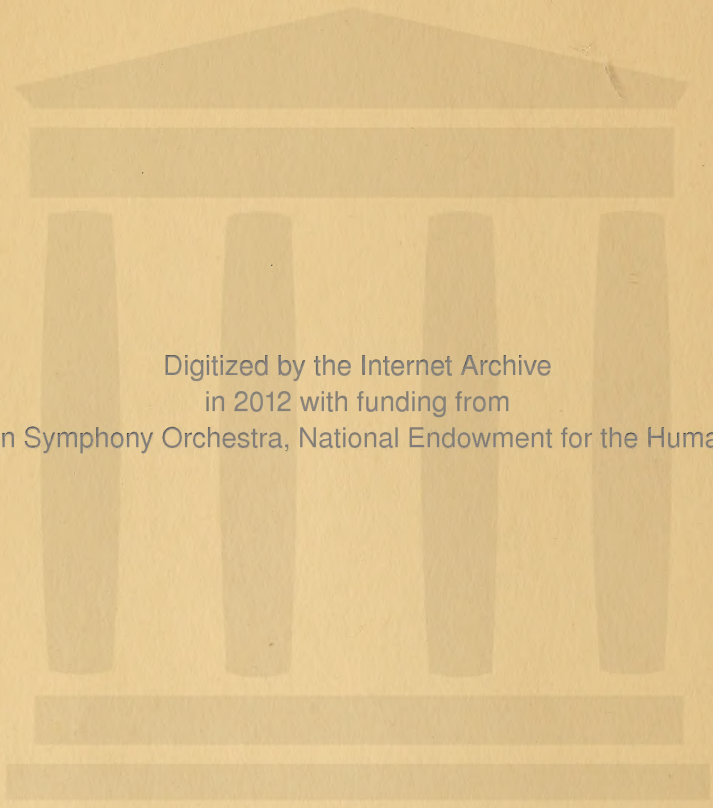
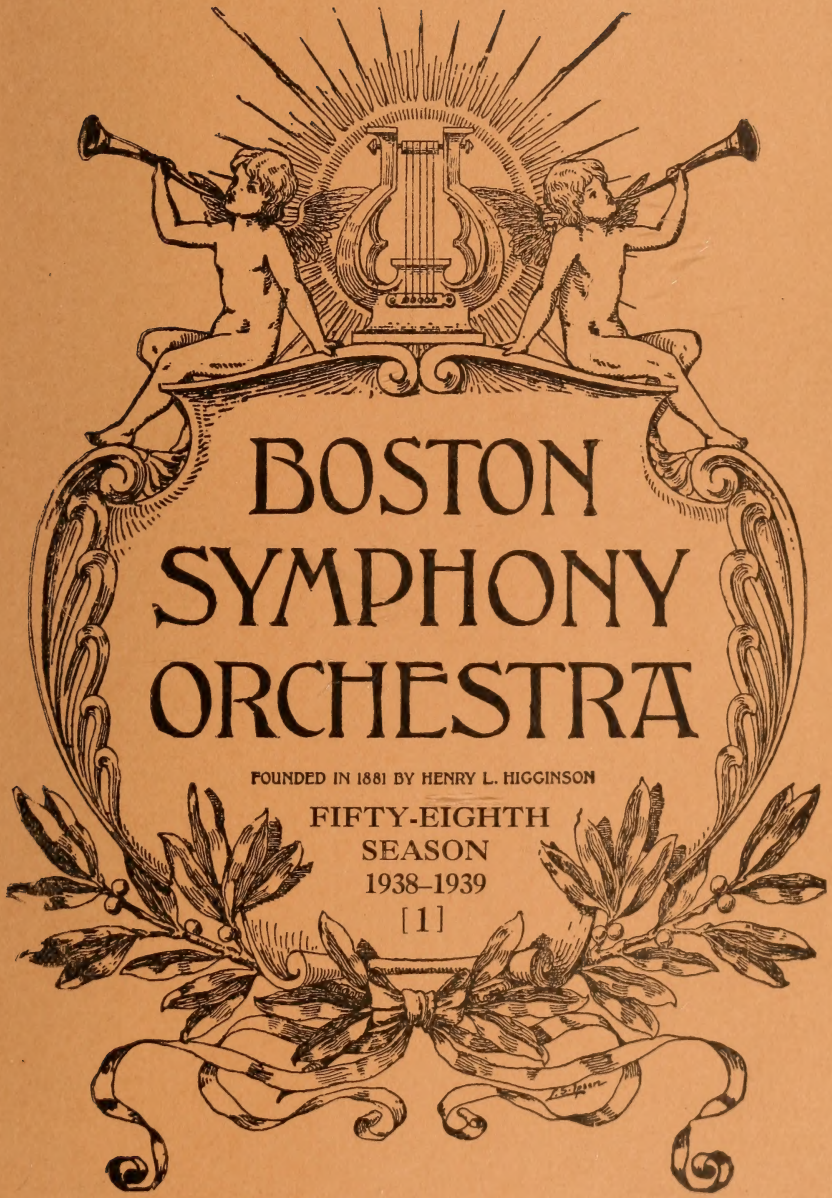


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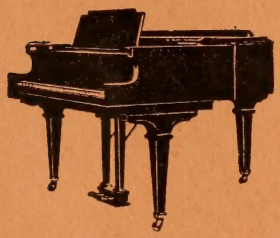
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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In celebration of Serge Koussevitzky's fifteenth anniversary season as conductor of the Boston Symphony Orchestra, a collection relating to his career in Boston is being shown in the First Balcony Gallery. Studies of the conductor in many artistic mediums are on view

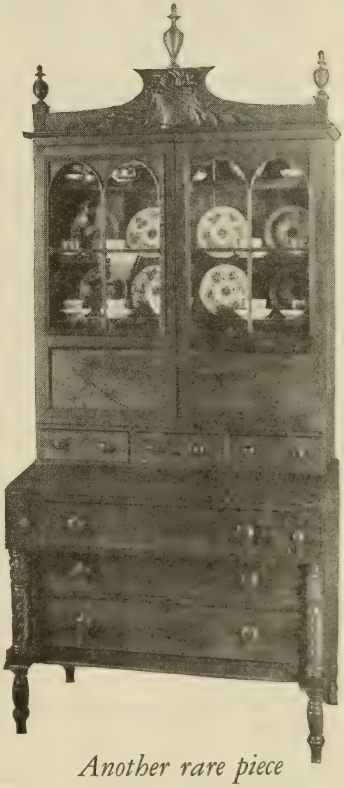


Golden wreath presented to Serge Koussevitzky on May 2, 1931, bearing the following inscription:

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fore and after the concerts as well as during the intermission. Material relating to the composers and works on the programmes may also be seen.

A glance at Dr. Koussevitzky's first programme in Boston will explain the reminiscent purpose of the opening programme of his fifteenth season. Wishing to find place for the first symphony he conducted in Boston, he has laid aside Scriabin's *Poème d'Extase* and Honegger's *Pacific 231* that there might be time for the Fifth Symphony of Beethoven, played at his second concert. The three opening numbers of this list appear in the exact order of the earlier programme. It is interesting to note that the composers whose works were presented by Dr. Koussevitzky during his first two concerts — a widely representative group — have been consistently cultivated during his successive seasons with the Orchestra.

THE LIVING LYRE

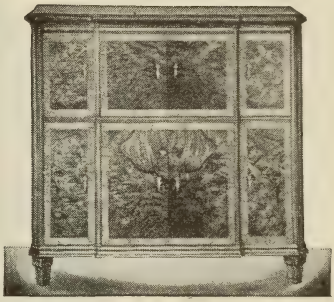
The Boston Symphony Orchestra has been making news enough — not to say history. It is one of the few institutions that have not slackened pace since the world-mortgage was foreclosed. On the contrary, it has lengthened out its stride. Dr. Koussevitzky's conviction has been that the orchestra should go forward, giving more and more, and he has been justified of his faith. — Give, and it shall be given unto you; that you may give the more. — Not only does the orchestra give more winter concerts, it has taken over the free public concerts on the Esplanade in July, and in August going to the Berkshires it goes in some sort to the nation, which is the intent, and one to be fulfilled by still more ambitious plans in that quarter for a Summer school of creative arts at "Tanglewood." In return, it has been given that manorial estate and, next, a legacy

for the erection of an adequate concert platform on the Esplanade.

To prevent the twenty-first century from being barbarized, music may be one of the agents. Its potential is high. But potential the word will have to be, for no miracle, not even radio, can do for man that which he can only do for himself. All hangs on the use that is made of it. Nothing may come of all this: the clear spring water of the classics may be overflowed by the foul deluge of fouler music. In the fifteenth century when the printing press was new and none but the classics were printed, men's hopes were high: they did not foresee that the press could also be an open sewer of trash. On the other hand, much may come of this clear current from the springs of musical genius: its pure water does educate taste.

In this historic moment the Boston Symphony Orchestra holds a key position. It had the advantage of a head start; it has the advantage of being, under Dr. Koussevitzky, in another of its great ages. Boston is a community whose people are prone to take good work as a matter of course. This has its virtue: it stiffens the pace and keeps it stiff. But occasionally it is well to speak out and remind ourselves, and them, that we have in our midst certain institutions which are as good as any of their kind anywhere, and one or two that are better. For more than half a century our orchestra has, like a Druid oak, been sinking its roots deep in the soil of one of the most highly cultivated musical publics in existence, until now, only at the beginning of its prime, this great bardic harp shouts and sings to every wind of genius, a living lyre that fills the land with music.

"Uncle Dudley,"
Boston Globe, August 7, 1938.



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First Programme

FRIDAY AFTERNOON, October 7, *at* 2:30 *o'clock*

SATURDAY EVENING, October 8, *at* 8:15 *o'clock*

Vivaldi Concerto in D minor for Orchestra with Organ
(Edited by A. Siloti)

I. Maestoso
II. Largo
III. Allegro

Berlioz Overture, "The Roman Carnival," *Op.* 9

Brahms Variations on a Theme by Haydn, *Op.* 56a

INTERMISSION

Beethoven Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

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CONCERTO IN D MINOR, *Op.* 3, No. 11

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI

Vivaldi's Concertos of this set were written for four violins, two violas, 'cello, and organ bass. Siloti has arranged this one for wood winds in twos (with double-bassoon), organ, and string orchestra. There is another arrangement by Sam Franko.

This concerto in the arrangement of Siloti has been performed at the Friday and Saturday concerts of this orchestra, October 10, 1924, October 25, 1929, and May 1, 1936.

THIS concerto bears its story of neglect, confusion, and restitution. It was the eleventh of a series of twelve *concerti grossi,* Op. 3, which were entitled *"L'Estro armonico"* ("Harmonic inspiration"), and appeared in Amsterdam about 1714 or 1716, under the publication of *"Roger et le Cene,"* dedicated to Ferdinand III of Tuscany. Johann Sebastian Bach, probably in the last years of his Weimar period, made a transcription of the concerto for organ with two manuals and pedal. Bach's copy of the original and his transcription rested for many years, safe, but unknown, in the State Library at Berlin. At last, in 1840, the concerto was circulated once more in the

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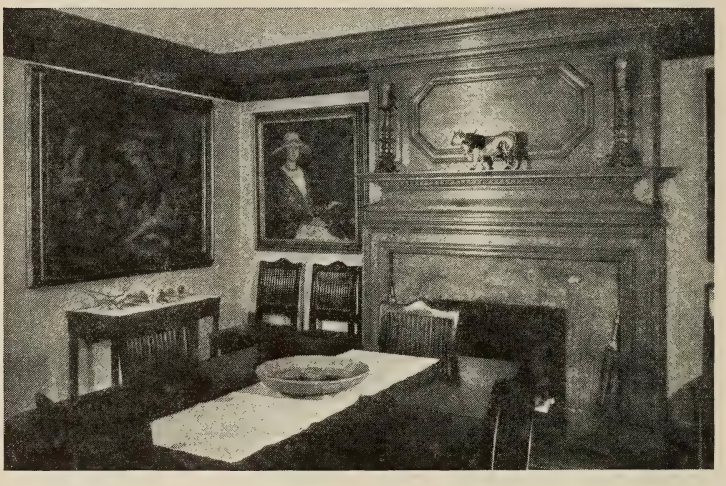
world, but this time in Bach's organ arrangement. It was published by F. K. Griepenkerl, in the Peters Edition at Leipzig, not as Vivaldi's score, not even as Sebastian Bach's, but as the work of his son Wilhelm Friedemann Bach. The error is explained by examination of the manuscript. The cover is missing, and at the top of the first page of the music appears, in the faint but indisputable script of Bach's eldest son: "Di W. F. Bach," and underneath a line which must be said to acquit him of misappropriation: *"Manu mei Patris descriptum."* The supposed original organ concerto of Friedemann Bach had a long and wide vogue. Vivaldi's rightful authorship was established once and for all by Max Schneider's "The So-Called Original Concerto in D minor of Wilhelm Friedemann Bach" (Bach Jahrbuch, 1911).

In addition to the concerto here played, the following works of Vivaldi have been performed at Boston Symphony concerts:

1913. March 8. Concerto in G major for Violin with String Orchestra. Eugene Ysaye, Violinist; Dr. Karl Muck, Conductor.

1926. February 12 and April 30. Concerto in E minor for String Orchestra. Edited by A. Mistovski.

1927. January 14. Concerto in A minor for Strings. Edited by Sam Franko; Alfredo Casella, guest conductor.



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1928. March 16. *"L'Estate"* ("Summer"), Concerto No. 2 for Strings, with Piano and Organ from "The Four Seasons." Edited by Bernardino Molinari.

1936. November 13. *"La Primavera"* ("Spring"), Concerto No. 1 from "The Four Seasons." Edited by Bernardino Molinari.

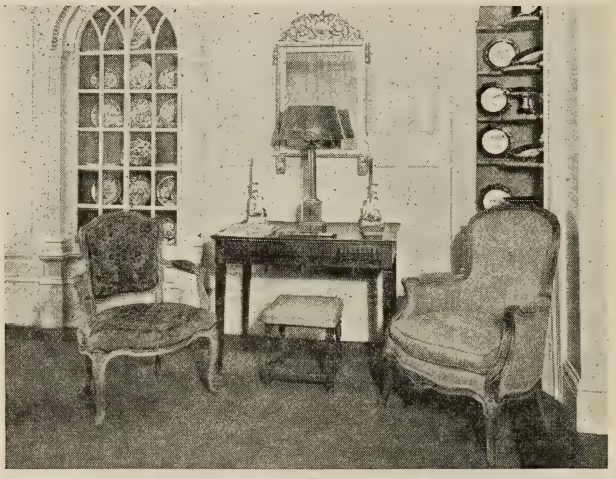
Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a female orchestra and choir. He was a priest, and generally called *"il prete rosso,"* "from his custom of wearing a semi-clerical habit of red," Mr. Molinari has conjectured. But Mr. Hale has quoted the memoirs of Goldoni, a contemporary of Vivaldi, who states explicitly that "the Abbé Vivaldi was called 'the red priest' on account of his red hair."

Again Mr. Hale quotes Ernst Ludwig Gerber, who in his *"Lexicon der Tonkünstler"* (Leipsic, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his



rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

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OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

The opera "Benvenuto Cellini" from which the overture is derived was first performed at the *Opéra* in Paris, September 10, 1838. The concert overture, written in 1843, was first performed at the Salle Herz, Paris, February 3, 1844, under the composer's direction. It was published June, 1844.

The last performance in the Friday and Saturday series of this orchestra was on March 15, 1929. There was a performance at a Tuesday afternoon concert, November 3, 1936.

The orchestration of the Overture includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, two tambourines, cymbals, triangle and strings.

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had

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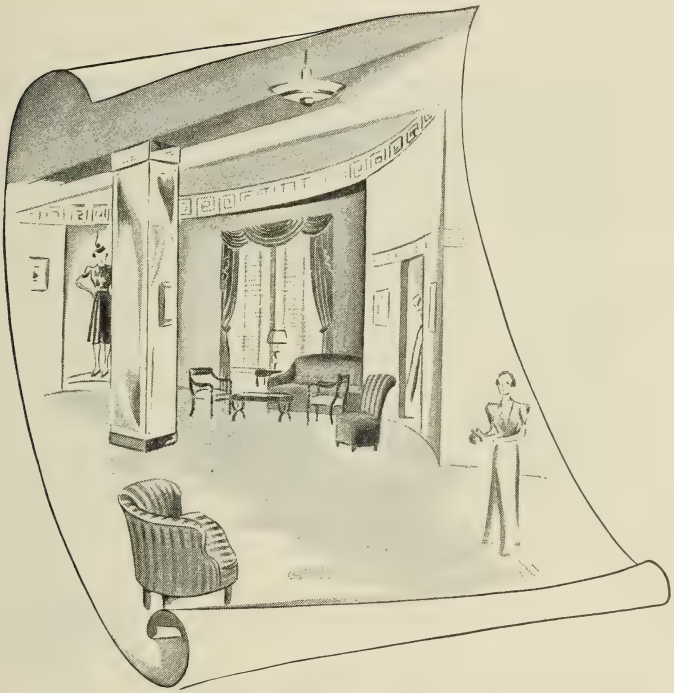
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different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (The "Roman Carnival" Overture was originally the introduction to the second act of the opera). When the concert overture was first performed at the Salle Herz, the composer conducting, it was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as

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often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Director of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said: 'Since I

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am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

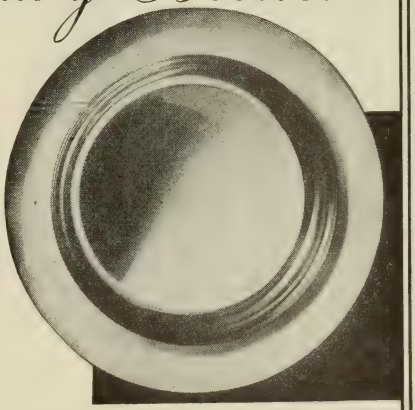
Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognizing in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well.

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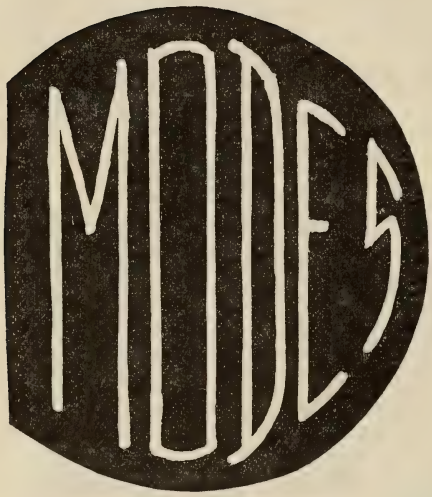
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These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884. The most recent performance in the longer series was on October 19, 1934.

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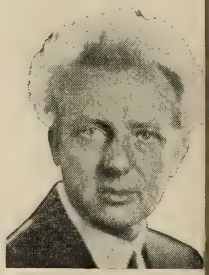
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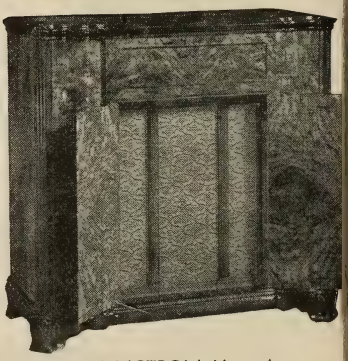
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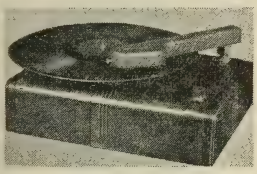
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ing to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

~

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in the State Library at Berlin, is inscribed *"Divertimento mit dem*

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Chorale St. Antoni." No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870 — a seed well chosen, and fortunately planted.

Brahms takes over Haydn's key of B-flat, and leads off in the spirit of the original by announcing his theme from the oboes, bassoons, and horns.* For Haydn's serpent, he substitutes the more modern double bassoon, and strengthens this bass part by the deep strings, *pizzicati.*

Variation I. *Poco più andante.* The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *più vivace.* Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened

*Haydn scored his divertimento for two oboes, two horns, three bassoons, and serpent.

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by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace,* major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso,* major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

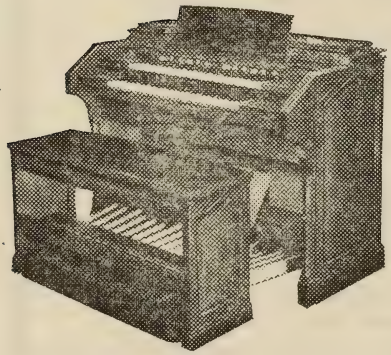
VIII. B-flat minor, *presto non troppo,* 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass, — "a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Max Kalbeck, who could have saved some unavailing space in his

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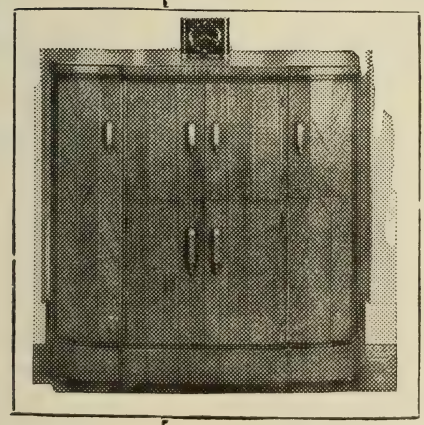
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eight-volume Life of Brahms by refraining from far-fetched interpretations, has afforded exceeding delight to later writers by reading the temptations of St. Anthony into particular variations. "He thought," says Lawrence Gilman, "that the charming Seventh Variation, the *Grazioso* episode in B-flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, 'the most atrocious because the sweetest.' He found here 'the quintessence of human voluptuousness.'

"One cannot help wondering what the sarcastic Brahms would have said if he had read this amazing tosh. If the music of that gracious Seventh Variation is 'voluptuous' (to say nothing of 'the quintessence of voluptuousness'), then we have all been entertaining lyric wantons unawares for many a year. Possibly Mr. Fuller-Maitland was thinking of Kalbeck's deplorable suggestions when, in analyzing these Variations, he spoke of the melody of this passage as 'a delicious falling theme.' "

Philip Hale is here reminded by Kalbeck of the man "of meagre aspect with sooty hands and face seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers."



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Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
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SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performance in this series of the Boston Symphony Orchestra was on October 10, 1936.

THE sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches

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show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

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The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, accord-

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"



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ing to modern custom, was in itself rather forbidding in bulk. Consisting entirely of " new and unheard " music of Beethoven, it began with the Pastoral Symphony (there numbered " 5 "), the Aria, "Ah, perfido " (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the

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following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate

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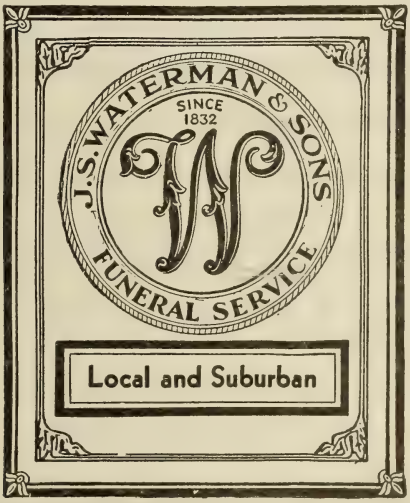
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meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the " immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate



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knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Second Programme

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SATURDAY EVENING, October 15, *at* 8:15 *o'clock*

Mozart.....Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)

I. Allegro
II. Theme with Variations; Andante grazioso
III. Minuet
IV. Adagio
V. Minuet
VI. Andante; Allegro molto

Copland.....“El Salón México”

INTERMISSION

Dvořák.....Symphony No. 5, in E minor, “From the New World,” *Op.* 95

I. Adagio; Allegro molto
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro con fuoco

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Tuesday at 4:45 o'clock, in the Lecture Hall.

SIX NOTABLE PROGRAMMES

The progressive career of Serge Koussevitzky as conductor of the Boston Symphony Orchestra through fourteen years is exemplified by the development in this period of the shorter series of concerts. The Monday Evening series proving insufficient for the demand for such concerts, Dr. Koussevitzky added in his second season the Tuesday Afternoon series, later increased the number of each series, and last season combined them into monthly pairs. The six programmes, with regard both to the music performed and the artists assisting, present the finest the repertory can offer. They become a shorter counterpart of the Friday Afternoon and Saturday Evening series, with approximately one concert a month instead of three.

Soloists for the Monday and Tuesday series will include MYRA HESS, the famous English pianist. PIERRE and GENIA LUBOSHUTZ will perform Mozart's Concerto for Two Pianos and Orchestra.

In one pair of concerts, IGOR STRAVINSKY, who is to visit America next March, will appear as guest conductor in music of his own. GEORGES ENESCO, another eminent figure in music, whose appearance at the Friday and Saturday concerts was an outstanding event of the season past, will return, and conduct in the Monday and Tuesday series as well. Serge Koussevitzky will conduct four pairs of concerts.

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Marian Anderson
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Richard Crooks
SUN. AFT., JAN. 8th†

Trudi Schoop Ballet
FRI. EVE., JAN. 27th*

Busch & Serkin
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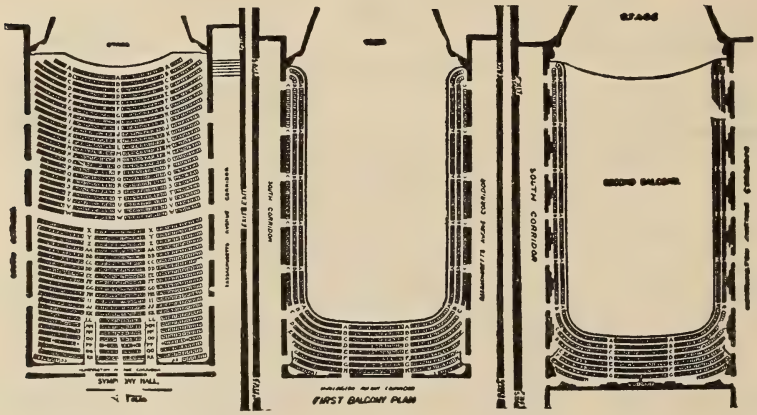
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FIFTY-EIGHTH SEASON, 1938–1939

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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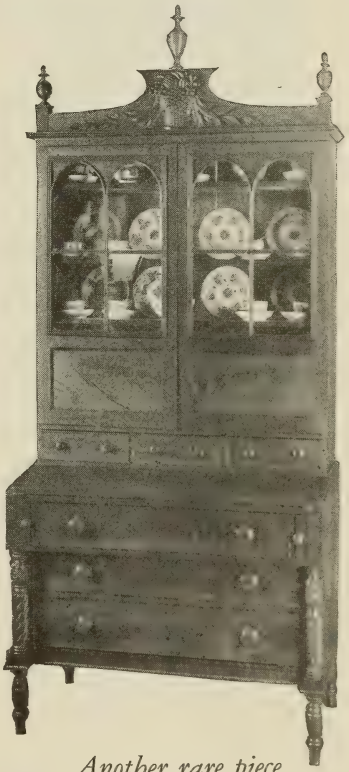
"Lieutenant Kijé" Translated into Sounding Wax

EXHIBITION OF KOUSSEVITZKIANA

An exhibition devoted to Serge Koussevitzky's fifteen seasons with the Boston Symphony Orchestra may be seen in the First Balcony Gallery. Three large photographs of the Orchestra show how slight have been the changes in personnel between the conductor's established orchestra of his first years, the orchestra of the Fiftieth Season, and the present orchestra of Dr. Koussevitzky's Fifteenth Anniversary Season. The painting of the orchestra at rehearsal by Marie Danforth Page, and the caricature by Martha Powell Setchell have both been loaned through the courtesy of the artists. Sketches by Alexandre Iacovleff for his red charcoal drawing of Dr. Koussevitzky are being shown for the first time through the kindness of Kenric L. Horner, Esq. The completed drawing, together with the painting and sketch made at "Tanglewood" in 1937 by Stuart Henry, have been loaned by Donald B. Willson, Esq. Among the other portraits of the conductor is one by Théodore Stravinsky painted in Paris in 1933.

The new sculptured head by Miss Gitou Knoop and the familiar head by Madame Koussevitzky are also included, as is the golden wreath presented to Dr. Koussevitzky at the conclusion of the Orchestra's Fiftieth Anniversary Season. The cup presented to Mr. and Mrs. Higginson by the Boston Symphony Orchestra in 1913, and presented to Dr. Koussevitzky by Mrs. Higginson in 1931 companions it. The crystal bowl of the Helsingfors University Chorus bearing scenes from the Kalevala may also be seen.

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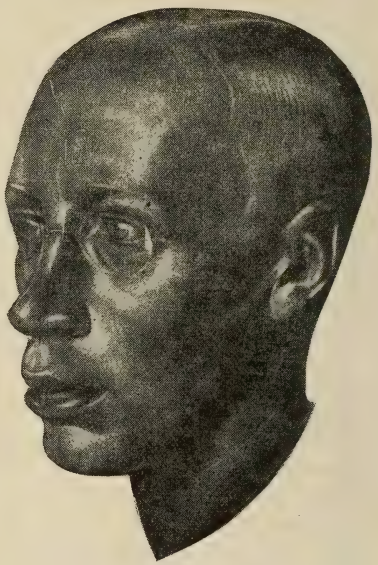
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In the cases are medals of the successive decorations of the Legion of Honor, of the Bruckner and Mahler Society, and of the Harvard Tercentenary. Music written for a reception given for the conductor on his first decoration by the French Government may be seen in the handwriting of such composers as Paul Dukas, Albert Roussel, and Arthur Honneger. There are many photographs taken in 1924, in Paris, at sea, and in Boston. An interesting new set of pictures taken at the rehearsal of October 5, 1938, brings the collection up to the immediate present.



From the drawing by
ALEXANDRE IACOVLEFF

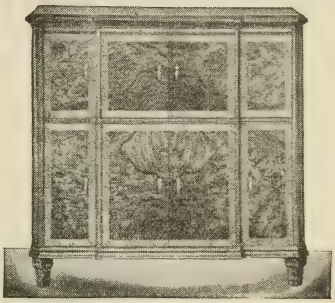
"LIEUTENANT KIJÉ" TRANSLATED INTO SOUNDING WAX

Exactly one year ago, at the second pair of concerts of last season, Serge Prokofieff's incidental music to the Soviet film "Lieutenant Kijé" was given its first American hearing. A recording of the music made in mid-season was released in August by the RCA Victor Company, which states that the records have met with unusual favor both in critical opinion and public response.

The reviewer for the Gramophone Shop's September *Record Supplement* writes, in part: "Reviewed last month as a special release, issued in connection with the performance of the work at the Berkshire Symphonic Festival at Stockbridge, Massachusetts. I can't resist re-listing it just to have the pleasure of re-voicing my delight in the rowdy, high-spirited music and the sheer genius with which Koussevitzky's matchless performance has been recorded. . . . Special mention surely should be made of the most remarkable features of the miraculous recording, the way in which the engineers have captured the off-stage trumpet passages at the beginning and end of the work. If for nothing else the set makes gramophone history for the most ethereal pianissimo that has ever been captured on wax."

The record critic of the *New York Times* was moved to the following observations: "That Prokofieff has a sense of humor is not news. He could tickle us in the early days and in the interval his craftsmanship has developed immensely. Less intense than he has been of late, his wit has taken on a caustic snap well fitted to something of this nature. The sketches are all more or less in the same vein. There are mock heroics, conscious pomposity and an artificial 'marionette' atmosphere to the suite that move to real laughter—not by any means a common effect of music. The Boston Symphony plays 'Kijé' with zest and vigor. The recording, as is particularly necessary with such a score, is superlative."

The *Brooklyn Eagle* found the performance a brilliant one, and guaranteed it to "amuse even the most jaded musical palates." The *New York Herald-Tribune* concluded its review with the following note: "The performance and recording are extraordinarily fine, and M. Koussevitzky's gifts as an interpreter of modern music are much in evidence."



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Second Programme

FRIDAY AFTERNOON, October 14, *at* 2:30 *o'clock*

SATURDAY EVENING, October 15, *at* 8:15 *o'clock*

Mozart.....Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)

I. Allegro
II. Theme with Variations; Andante grazioso
III. Minuet
IV. Adagio
V. Minuet
VI. Andante; Allegro molto

(*First performances at these concerts*)

Copland.....“El Salón México”

(*First performances in Boston*)

INTERMISSION

Dvořák.....Symphony No. 5, in E minor, “From the New World,” *Op.* 95

I. Adagio; Allegro molto
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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(FOR STRINGS AND TWO HORNS)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. Written in six parts (two violins, viola, "bass," and two horns), the Divertimento is here performed by the combined strings with horns.*

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades,

*There was a performance of this work under the auspices of the "New Friends of Music" in Town Hall, New York, November 21, 1937, by six Boston Symphony players under the leadership of Arthur Fiedler. Richard Burgin took the first violin part.

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cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read

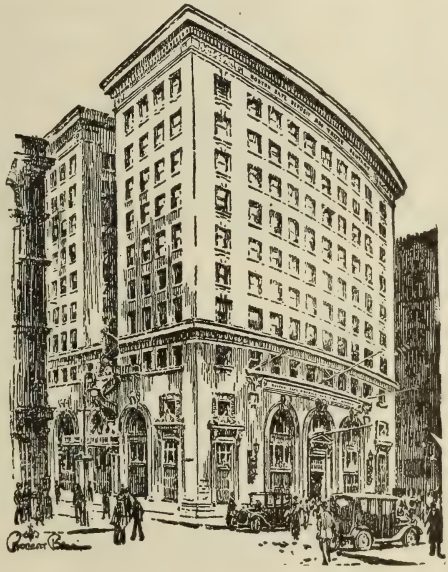
* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.



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the inscription "February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as *"cassationi."* Mozart relates that he played the first violin part in a performance of the B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements, and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura,* the remaining instruments co-operating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for

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the violin occur, which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio,* where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and

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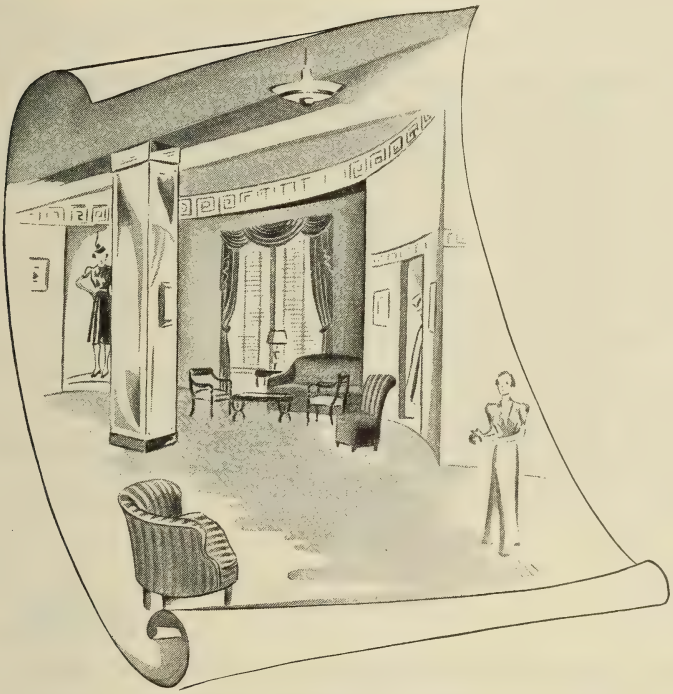
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changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's Divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale.* The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit.* Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy *"Galanterie"* of the Divertimento, and "unconsciously to approach the noble and rich field of classic chamber music."

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"EL SALÓN MÉXICO"

By AARON COPLAND

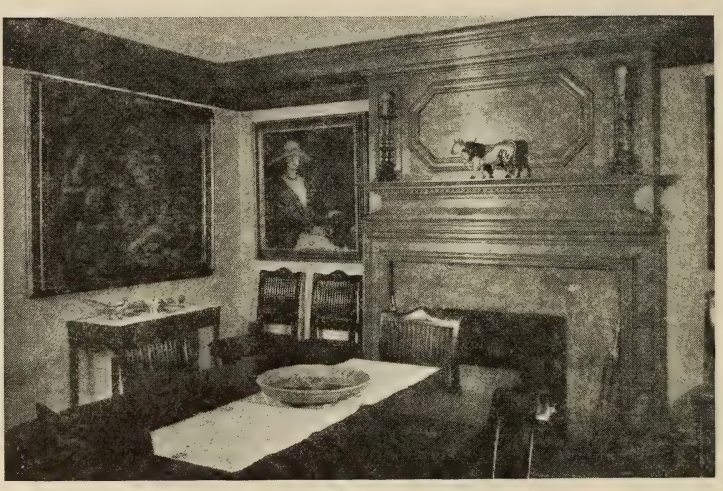
Born in Brooklyn, N.Y., November 14, 1900

"El Salón México" had its first performance August 27, 1937, by the *Orquesta Sinfónica de México,* under Carlos Chavez. It was repeated at a free concert for workers on September 12 by the same orchestra. There was a broadcast performance at the studios of the National Broadcasting Company in New York, May 14, 1938, Sir Adrian Boult conducting as guest. The work was chosen as one of two to represent the United States at the festival of the International Society for Contemporary Music which was held in London last summer. Sir Adrian Boult there conducted *"El Salón México,"* June 24, 1938.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, military drum, *tambour de Provence,* bass drum and cymbals, piano, Chinese blocks, wood block, gourd, xylophone. The dedication is to Victor Kraft.

THE title of *"El Salón México"* and the circumstances under which it was written have been kindly supplied by the composer:

"During my first visit to Mexico, in the Fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his



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native land wants to return bearing musical souvenirs. In this case my musical souvenirs must have been very memorable, since it wasn't until 1933 that I began to assemble them into the form of an orchestral work.

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called *'Salón México.'* No doubt I realized, even then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico: the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the *'Salón México.'* Because in that 'hot spot,' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music.

"I followed no general rule in the use of the themes that I treated. Almost all of them come from the *'Cancionero Mexicano'* by Frances Toor, or from the erudite work of Ruben M. Campos, *'El Folk-lore y la Musica Mexicana.'* To both authors I owe thanks. Probably the most direct quotation of a complete melody is that of *'El Mosco'* (No.

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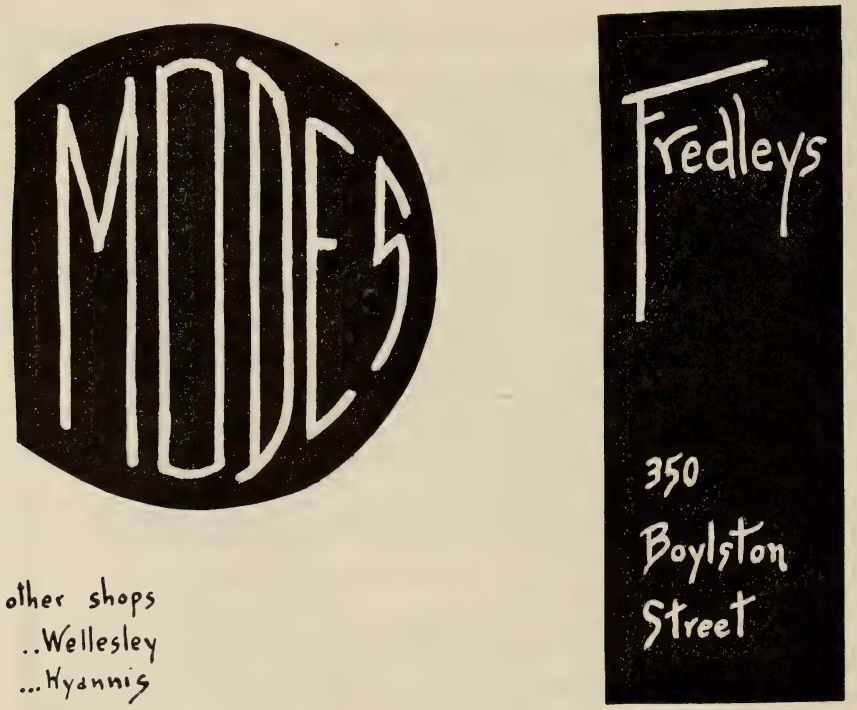
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84 in the book by Campos), which is presented twice, immediately after the introductory measures (in which may be found fragments of *'El Palo Verde,'* and of *'La Jesusita'*)."

~

Aaron Copland has studied music since his thirteenth year. Graduating from public high school in Brooklyn, he continued pianoforte study with Victor Wittgenstein and Clarence Adler. Rubin Goldmark was his teacher in harmony and composition. In 1921 he went to Paris and remained there for three years, studying composition under Nadia Boulanger. During this time he also studied piano with Ricardo Vines. He was awarded a Guggenheim Memorial Foundation Fellowship through two years beginning October 1925.

Mr. Copland has always taken an active interest in the furthering of modern music. He has been a director of various organizations devoted to this cause and has frequently written for magazines, using a marked literary ability to bring the more promising talents of other composers to public attention. He has long been a member of the executive board of the League of Composers, and a director of the International Society for Contemporary Music. He was director of the festival of contemporary music at Yaddo, Saratoga Springs, New York,





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during its first two years, and carried on with Roger Sessions from 1928 to 1931 the Copland-Sessions concerts in New York which were devoted to the presentation of American music. He gave lectures in the music department at Harvard University, in 1935, and has subsequently given regular series of lectures at the New School for Social Research in New York.

Aaron Copland has not allowed these time-taking activities to stand in the way of his own development as a composer. He has written numerous works for large and small orchestra, for chamber combination, for chorus, for piano. There has also been music for stage performance, for the film, and for radio. Performances of his music by American and European orchestras, at various music festivals, by broadcast, and on phonograph records, are too numerous to list. The following of his works have been played at the concerts of the Boston Symphony Orchestra:

1925. February 20, Symphony for Organ (Nadia Boulanger, organist) and orchestra.
1925. November 20, Music for the Theatre.* (First performance.)
1927. January 28, Concerto in one movement, for piano (Mr. Copland, pianist) and orchestra. (First performance.)
1928. December 14, Two Pieces for string orchestra.

*The "Music for the Theatre" was performed by this orchestra at the Berkshire Festival, August 7, 1938.





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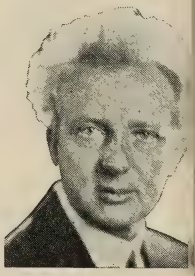
PROKOFIEFF CONCERTO and "LIEUTENANT KIJE"

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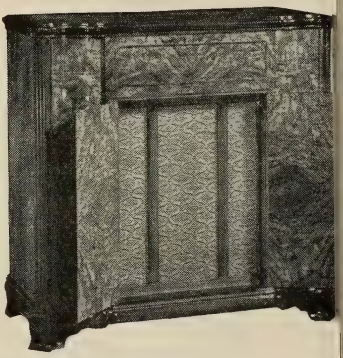


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1935. February 15, First Symphony (revision of the organ symphony).

In addition to the orchestral works listed above, there are the following: "A Dance Symphony" (from the ballet "Grohg"), "Statements," and "Music for Radio." Mr. Copland has written two ballets in one act, "Grohg" and "Hear Ye, Hear Ye!" These have been performed, as well as "The Second Hurricane," a play-opera for high school performance.

For smaller chamber combinations, there are Two Pieces for string quartet (from which the "Two Pieces for String Orchestra" is derived); Two Pieces for violin and piano; "Elegies" for violin and viola; "Vitebsk," a study on a Jewish melody, for violin, 'cello and piano; "As It Fell Upon a Day," for soprano, flute and clarinet; and a set of piano variations. Also for solo piano are: "The Cat and the Mouse" and a "Passacaglia." Choral works include: "The House on the Hill" (for women's voices *a capella,* on a poem of E. A. Robinson); "An Immorality" (for women's voices, with piano, poem by Ezra Pound); "What Do We Plant?" (for junior high school chorus).

He has just completed "Billy the Kid," a one act ballet for "Ballet Caravan."

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD," *Op.* 95

By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, and December 7, 1934.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found warm

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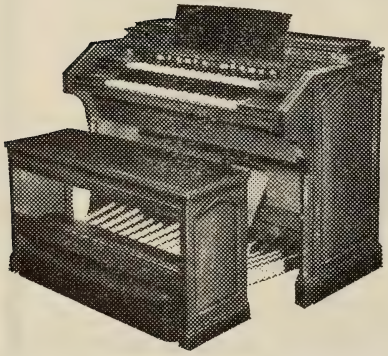
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response in some musicians. Collections, examples of Negro songs and Indian melodies were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme

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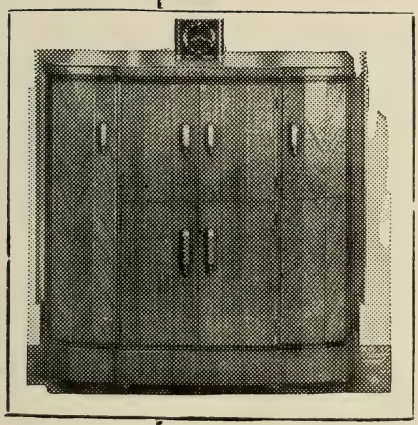
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of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing con-



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vulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary was such as a musician in Dvořák's position, with a wife and six children, would have found it difficult to decline. It was in October, 1892, that the composer arrived in New York. Dvořák at first found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,' " at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title *"Legenda,"* bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by

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May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of com-

women who require

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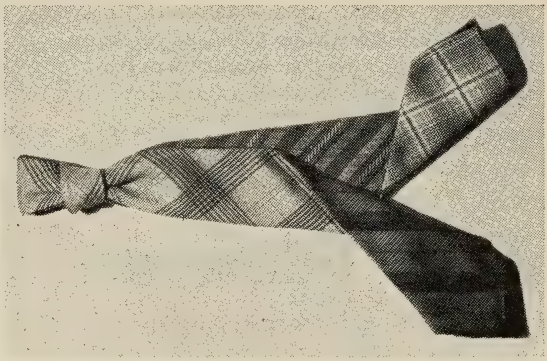
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position to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian

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sources." Wilhelm Klatte, a German musical expert, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. When the Symphony was conducted in Berlin in 1900, Dvořák wrote to the conductor, Oscar Nedbal: "I send you Kretschmar's analysis of the Symphony, but omit that nonsense about my having made use of 'Indian' and 'American' motives — that is a lie. I tried to write only in the spirit of those national American melodies." How Dvořák could have entered into the spirit of the "national American melodies" to which he refers, by mere reference to printed notation in the course of a few months' residence in New York, and captured that spirit within the confines of the accepted symphonic form, remains to be explained. If, as has been claimed, the Finale was in fact a movement of an early, discarded symphony, salvaged by the thrifty composer, a portion of the Symphony at least, is definitely not of the "New World," even in spirit. The composer's introduction, before the close, of themes from each of the earlier movements, would then appear to be an attempt to "tie in" a movement which did not belong.

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The following analysis is quoted from the programmes of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio,* E minor, 4-8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo,* give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff,* in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto,* the principal subject of which is stated in two sections; the first allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot." ' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme is first heard in the oboe, followed by an emphatic restatement

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by the trumpets. There is an immensely vigorous *Coda,* based mainly upon the first subject.

"*Largo,* D-flat major, 4-4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso.* A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais;* the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace,* 3-4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more

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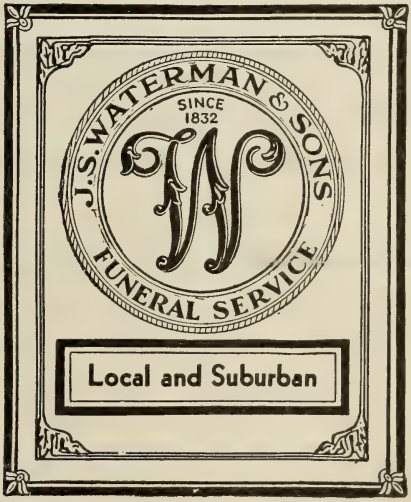
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"*Allegro con fuoco,* E minor, 4-4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo,* and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

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Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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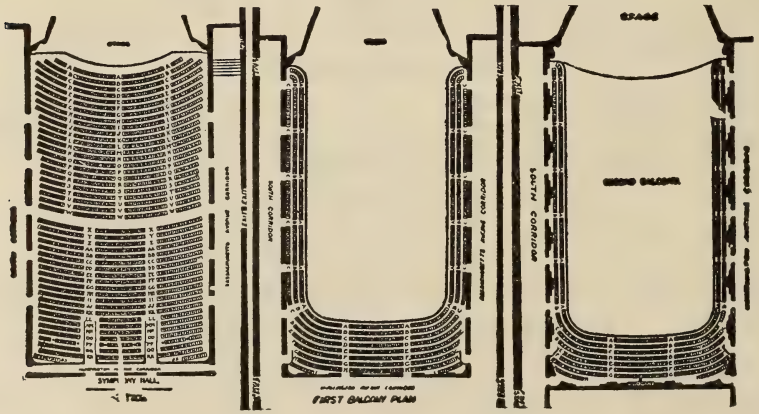
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Boston Symphony Orchestra

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RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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BIZET ANNIVERSARY IN MONDAY–TUESDAY SERIES

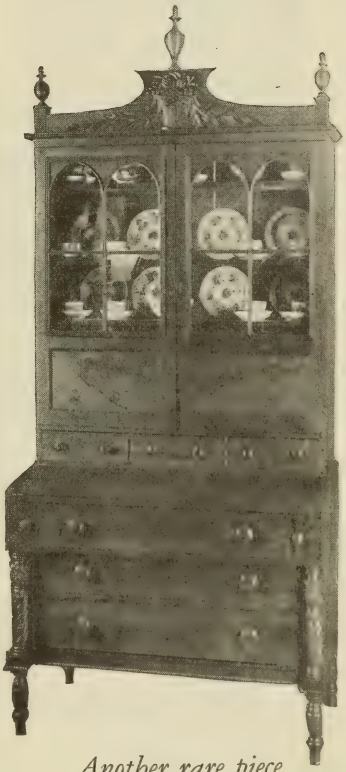
Next Tuesday, October 25, will be the hundredth anniversary of the birth of Georges Bizet. The date falls upon the opening matinée of the Monday Evening and Tuesday Afternoon series by the Boston Symphony Orchestra, and in observance of the event Dr. Koussevitzky will include upon the programme for this pair of concerts the First Suite from *"L'Arlésienne."* At the same pair of concerts, Genia Nemenoff and Pierre Luboshutz, will make their first appearance with this orchestra in Mozart's Concerto for two pianofortes. Beethoven's Fifth Symphony in C minor stands also upon the programme.



GEORGES BIZET

It was sixty-three years ago that Bizet died. He was in his thirty-seventh year, and had seen three months before the initial production of his opera "Carmen." The career of Bizet as com-

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poser of operas in Paris was only twelve years in length. He had won with his operas *"Les Pêcheurs de Perles," "La Jolie Fille de Perth,"* and *"Djamileh"* a moderate success mixed with critical disagreement. A brilliantly equipped musician, modest by nature, Bizet was thrown into the shade by his numerous rivals, most of them of the older generation in the field of opera and *opéra-comique*. It would be more accurate to say that he had not yet found the formula of popular acclaim as had such older and more experienced men as Gounod, Thomas, Délibes or Offenbach.

Bizet had a certain flair for exotic orchestral coloring, discernible in the oriental "The Pearl Fishers" and "Djamileh." It was with "Carmen" that this special ability at last found its full expression. "Carmen," together with the music for Daudet's play *"L'Arlésienne"* which he had composed three years earlier, quickly brought the name of Bizet to the fore in the operatic and orchestral world. Bizet witnessed in the first presentation of "Carmen" a semi-failure in which the critics joined in a chorus of disapproval. Its subject was found tasteless and unsuitable for an *opéra comique* (the original "Carmen" was an *opéra comique,* with spoken dialogue). The startling realism, the vividness, the tragic ending disturbed the habituées of the *Opéra Comique,* who had always been soothed with pretty sentimentalities, and gay inconsequentialities. The irresistible seduction of the music of "Carmen," its constant action and true dramatic power soon assured its acceptance everywhere, and its tardy restoration to the *Opéra Comique,* whence it was excluded, through managerial obtuseness, for eight years.

"LIEUTENANT KIJÉ"

Writing of the recently released recording of Prokofieff's music for "Lieutenant Kijé" by the Orchestra, Moses Smith of the *Boston Evening Transcript* found that "Symphony Hall has been

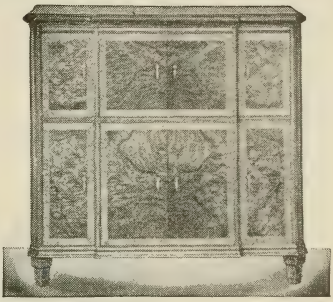
coming consistently to the fore in the matter of Victor phonograph recordings. . . . Some of the most recent records of the Boston Symphony Orchestra and the Boston 'Pops' Orchestra have been difficult to match in the entire phonographic literature. Especially notable was the set devoted to Prokofieff's 'Kijé' Suite (Victor Set M-459; six twelve-inch sides). If there is a more sensitive orchestral recording in the entire phonographic literature I do not know it. The fine Victor surface, making scratch almost inaudible (with a good needle, of course) and the superb way in which the recording engineers have caught the subtlest shading—the offstage trumpet-playing miraculously—combine to give the hearer the illusion of being present at a concert hall performance, in the bargain, by Dr. Koussevitzky and his men.

"The last side is given over to exhilarating and similarly brilliant playing of the March and Scherzo from Prokofieff's opera 'The Love for Three Oranges.'"

Richard Gilbert, reviewer for *Scribner's Magazine,* had this to say about the records: "Scored for large orchestra, this suite affords the members of the Boston Symphony exceptional opportunity to display their individual talents and their complete mastery of the modern idiom. Not the least attractive of the set's inducements are the excerpts from Prokofieff's opera 'The Love for Three Oranges' — the stirring March and Scherzo — which fill out the odd-record side."

ORCHESTRA DRAWINGS AT ANDOVER

Gerome Brush's drawings of members of the Orchestra will be on view in the Addison Gallery of American Art at Phillips Academy, Andover, through the sixth of November. The showing was opened last Sunday afternoon, October 16, at a reception given in honor of Dr. Koussevitzky by the Academy.



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Third Programme

FRIDAY AFTERNOON, October 21, *at* 2:30 *o'clock*

SATURDAY EVENING, October 22, *at* 8:15 *o'clock*

Glazounov.....“Stenka Razin,” Symphonic Poem, *Op.* 13

Berezowsky.....Toccata, Variations and Finale for String Quartet and Orchestra, *Op.* 23

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Nicolai Berezowsky, Violin
Nicolas Moldavan, Viola
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Brahms.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
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"STENKA RAZIN," SYMPHONIC POEM, *Op.* 13

By ALEXANDER GLAZOUNOV

Born at St. Petersburg, August 10, 1865; died at Paris, March 21, 1936

Glazounov composed this tone poem in 1885 at St. Petersburg, and conducted it June 22, 1889, at the concerts of Russian music in the Trocadéro as part of the World's Exposition in Paris. "Stenka Razin" was published in 1888, and dedicated to the memory of Alexander Borodin.

The scoring is for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, harp and strings.

The piece was first heard in Boston at a Chickering concert under the direction of B. J. Lang, March 23, 1904. It was played at Boston Symphony concerts January 2, 1920, November 3, 1922, and January 17, 1930. On the last occasion, the composer was guest conductor, presenting also his Sixth Symphony, and Violin Concerto.

THE career of Stenka Razin, the swaggering Cossack brigand who once threatened the very survival of the Russian monarchy, has many times been recounted in history and legend. Stepan Timofeevitch Razin,* hetman of the Don Cossacks, date or place of birth unknown, became the terror of the Volga in 1667, when, establishing

* "Stenka" may be taken as the equivalent of "Steve."

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himself at the head of a band of outlaws, he ravaged every craft that passed. Soon he commandeered his own fleet, plundered the Caspian shores, and, advancing on Persia, returned with great riches. Banditry by its success became almost respectable, and merchants joined his ranks. This vivid character, who seemed to live a charmed life and scattered his booty with a free hand, dazzled the peasants of the Dnieper and the Don regions. Suffering from unbearable famine and want, they were ready straw for any spark of revolt. Province after province went over to him, as he overthrew the seats of authority, seized all treasure, and massacred with atrocious cruelty all who opposed. The Tsar Alexei, forced to recognize his growing power, promised him immunity in exchange for the government boats and arms he had seized. He could reject the offer scornfully, for the insurrection was spreading at an alarming rate.

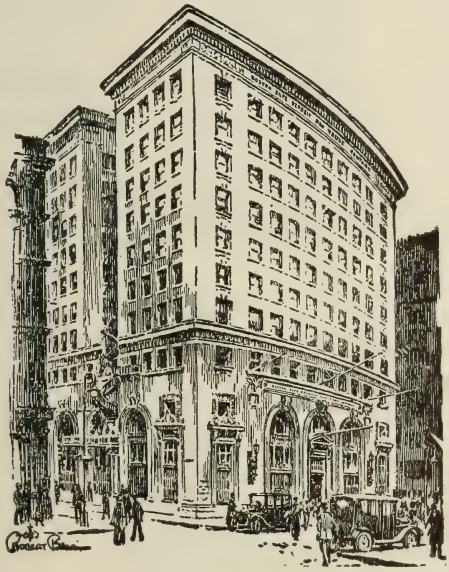
At last one of the reigning princes, Baryatinsky, made a successful stand against him and inflicted a serious defeat. The superstition of his invulnerability was broken. When excommunication was pronounced, those who had wonderingly called him "Batyushka," the "Little Father," turned from him. Stenka Razin fled alone, abandoning his own troops. He was captured and taken to Moscow. The revolt was put down, not without further appalling massacre. The adven-



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turer was condemned, broken on the wheel, and quartered alive. The barbarism was quite in keeping with what he had inflicted upon countless victims.

Glazounov has singled out for his symphonic poem a picturesque episode which, in the main, has been vouched for by the historians. Stenka Razin had captured, on his raid of Persia, the daughter of the Shah, Khan Menedi. He kept the Princess as his mistress upon his luxuriously appointed barge on the Volga. Once he was moved at the thought that with all the bounty he had derived from the "Mother Volga," he had made no payment in return. Whereupon he seized the Princess, his "dearest treasure," and in a paroxysm of generosity (or, if the reader prefers, drunken fervor) threw her into the waters of the river.

The composer has heightened the drama of the scene by making it coincide with the imminent capture of Stenka. The following explanatory note, with quotations from folk songs, is published in Russian in the score:

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible het-

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man Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuft with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I —
I was drowned in Mother Volga.'

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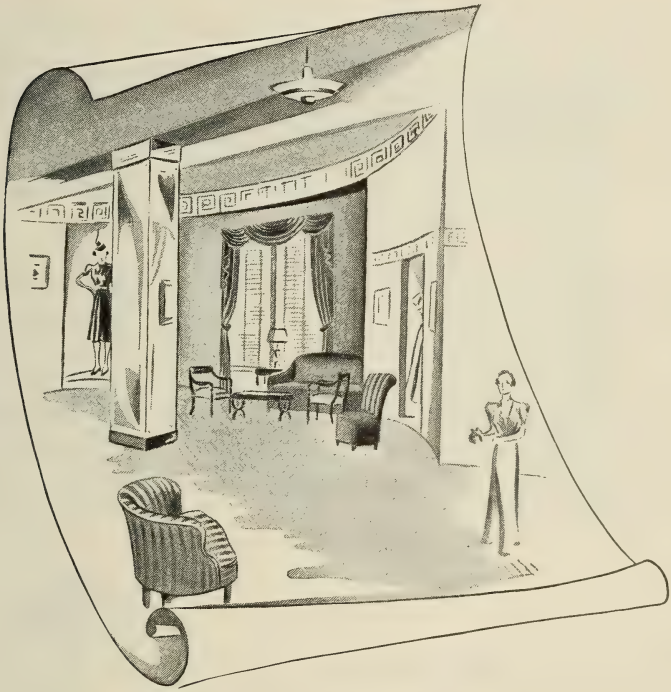
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"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

(Translation by Nathan Haskell Dole.)

Glazounov has built his symphonic poem upon three themes, each considerably developed. Foremost is the theme of the Volga River, which is the folk melody universally familiar as the "Song of the Volga Bargemen." The militant, overbearing theme of Stenka Razin is first set forth by the winds, over stormy strings. This subsides into a gentle B-flat major, as the clarinet sings the mildly Oriental melody of the Persian Princess. The shattering of this melody with a crashing chord is of obvious intent.

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TOCCATA, VARIATIONS AND FINALE FOR STRING QUARTET AND ORCHESTRA, *Op.* 23

By NICOLAI T. BEREZOWSKY

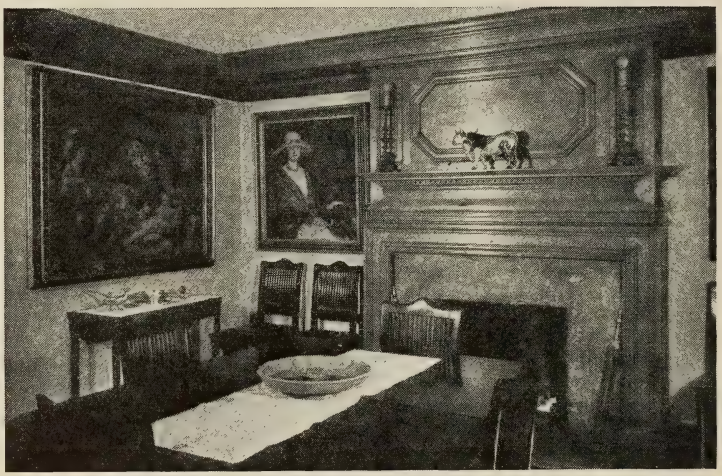
Born in St. Petersburg, May 17, 1900

Berezowsky completed his Toccata, Variations and Finale in March, 1938. The score is dedicated to Elizabeth Sprague Coolidge. It is here having its first performance.

The orchestral portion is set as follows: two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle and strings.

THE Toccata, Variations and Finale are in no sense a concerto, for there are no extended display passages for solo instruments, nor is the solo quartet treated in the eighteenth century ripieno fashion as an alternating choir. The four voices are usually woven in the general texture of the orchestra with a certain independence of motion.

TOCCATA: In the opening measures, a lively theme is announced by the solo quartet in unison. A more melodic motive directly follows, played by the 'celli and basses. A broad sustained second theme is stated by the violas accompanied by light figuration from the solo instruments. There is a short *tutti* for orchestra which leads to a sort



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of cadenza with a solo quartet over an organ point. A short coda concludes the movement.

VARIATIONS: The wood winds state the theme, and six free variations follow without pause. At the end, the solo quartet repeats the theme in brief conclusion.

FINALE: The first and second violins announce the theme *allegro con fuoco,* over an energetic accompaniment by the orchestra. The second theme is given to the solo quartet. Development follows, and the themes appear in interplay between solo voices and *tutti.* A third theme is introduced by the solo viola in lyric mood, and the other solo instruments embroider upon it. In the coda, the whole orchestra quickens the tempo, and the main theme is played *fortissimo* by the brass.

The composer was first directly known to the audiences of the Friday and Saturday concerts by his Violin Concerto, in which he appeared as soloist when it was performed on December 4–5, 1931. His Second Symphony had its first performance in the Friday and Saturday series, February 16–17, 1934. His *"Concerto Lirico"* for Violoncello and Orchestra was performed February 22–23, 1935, with Gregor Piatigorsky as soloist. He conducted his Third Symphony at the concerts of March 19–20, 1937. He also conducted his First Symphony at a Monday evening concert of this orchestra on March 16, 1931.

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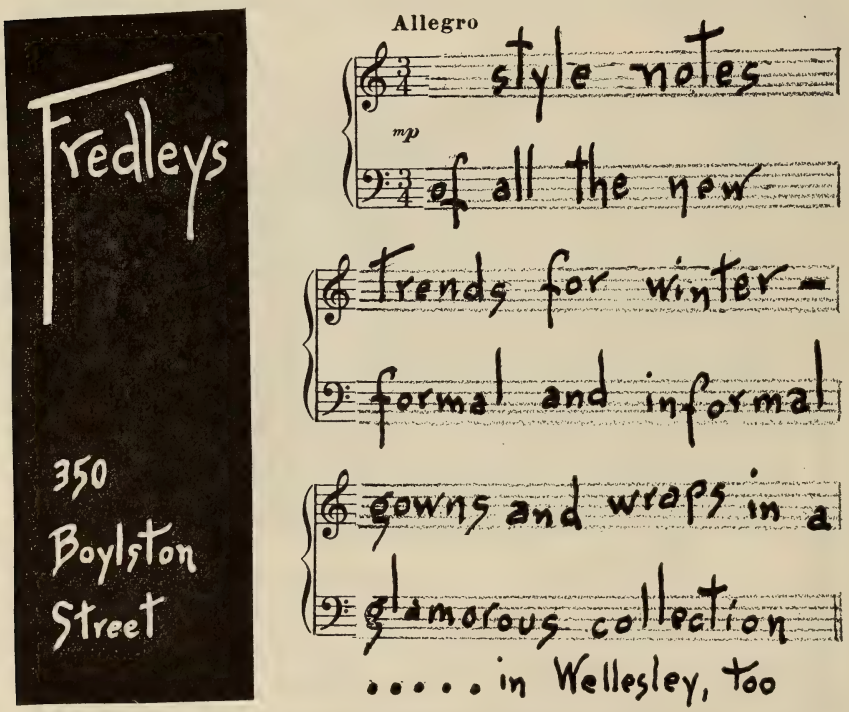
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Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at St. Petersburg when he was eight years old. There he studied with Klimov.* He graduated at the age of sixteen. Resisting his father's choice of a military career for him, the young man pursued his study of the violin, notably under Robert Pollak of Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–21).

In 1922, he came to this country, studying in the Juillard Graduate School – violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the violin section of the New York Philharmonic Orchestra, later becoming leader of the second violins. He resigned in 1929, in order to devote more time to his composition. He was first violinist of the League of Composers String Quartet, and has more recently become a member of the Coolidge Quartet. The quartet was instituted in 1936 for performances of chamber music at the Library of Congress and elsewhere, as part of the Elizabeth

*Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the St. Petersburg Conservatory, became principal conductor of the Imperial Chapel in 1913. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.





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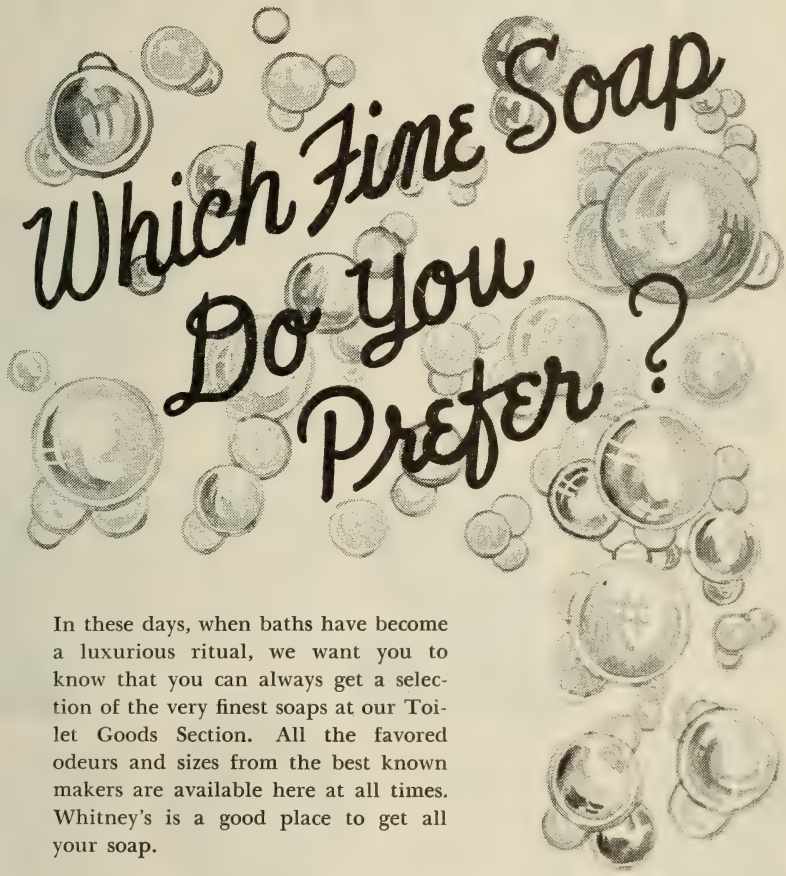
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Sprague Coolidge Foundation. Since 1931, Mr. Berezowsky has been associated with the Columbia Broadcasting System in New York.

In addition to the three symphonies, and the Violin and Violoncello Concertos mentioned above, Berezowsky has composed for orchestra a Sinfonietta, Hebrew Suite, and Fantasia for Two Pianos. His chamber music includes several string quartets, two wood-wind quintets, one string sextet and a sextet for strings with clarinet and piano, a piano sonata, *"Poème"* (for eleven instruments) and Introduction and Allegro for the same combination, and Duo for Viola and Clarinet. He has written a single choral work — a Cantata on Dryden's "Hymn to Saint Cecilia."

Mr. Berezowsky's orchestral works have been performed by the Symphony orchestras of Chicago, Cincinnati, Philadelphia, Minneapolis, Syracuse, New York Philharmonic and the New York Stadium, St. Louis, Washington. His chamber music has been performed at the Coolidge Festival in America, in Europe at the Paris Exposition of 1937, at League of Composers' concerts, and other recitals here and abroad. The "Toccata, Variations and Finale" are scheduled for performance by the orchestras of Philadelphia and Cleveland in the present season.





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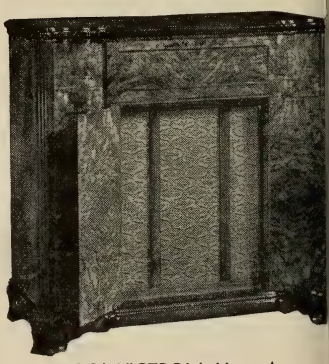


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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were December 18–19, 1936.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have

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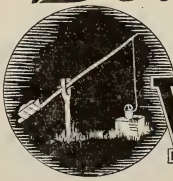
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known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in

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the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

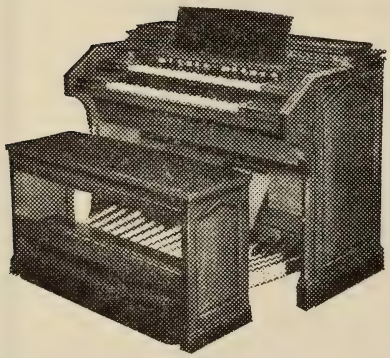
The letters have no more interesting point than that in which Brahms' gentle admirer for once succeeded in breaking down the habitual "caginess" of the composer about his unperformed symphonies. Her success in this instance seems to have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and

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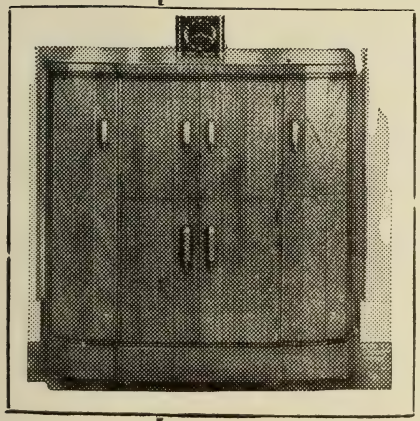
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need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.

"Dear Friend," Frau Herzogenberg hastened to answer, "Yes, you may 'venture' to send that piece of your piece, which – Heaven be praised! – appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann – that is, play it to her." "We lost no time in sunning ourselves in your 'smiles,' my dear friend," wrote Frau Herzogenberg on September 6. She confessed difficulty in reading at sight from the complex manuscript score, but added: "All the same, I have gained a fair idea of it. It goes best



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when I don't think about it, and some parts come out beautifully and fill me with joy."

On September 30, Brahms, ready to be hurt and disappointed at not hearing further from her, wrote with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure — a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear — a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and — in disjointed fragments — in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she

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listened, and my own agitation over the mission for which I was so inadequately equipped — all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: — You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease — through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

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Frau Herzogenberg returned the score on October 30, with a long letter which sensed the symphony's essential nature — divined its distinctive parts. She wrote:

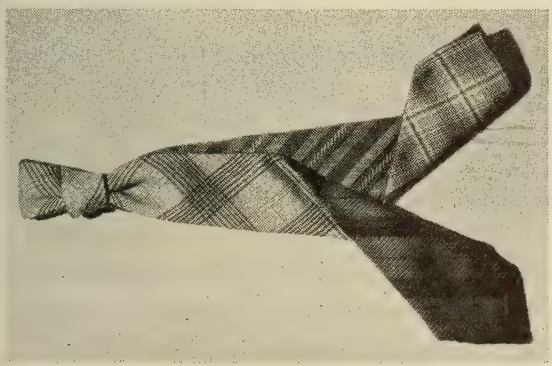
"My very dear Friend: — The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

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"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses — the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite — at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and — most impressive of all, surely, for susceptible listeners — in its trombone effort in the golden key of E major! How splendid it must sound — lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three

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THE PATRONS of these concerts have been informed, through the public prints, of the recent bequest of $100,000 to the Boston Symphony Orchestra under the will of Miss Grace Edwards. This generous addition to the Endowment Fund is acknowledged most gratefully by the Trustees.

The Board would suggest, however, that it holds no monopoly of gratitude for such a benefaction. In the present instance it fulfils a desire of Miss Edwards, for many years a faithful and appreciative supporter of these concerts, that their enjoyment should become a permanent part of the education of young people in Boston. Following upon bequests of approximately the same amount from the Hunt and Milliken Estates, this is the third expression, within as many years, of the belief on the part of public-spirited citizens of Boston that the Orchestra has become one of those institutions in the local firmament of which, for example, Harvard University, the Massachusetts Institute of Technology, the Boston Museum of Fine Arts, and the Massachusetts General Hospital are recognized as fixed stars. Posterity will continue to count upon them for their great and various enrichments of the lives of men and women. To the Misses Hunt, to Mr. Milliken, and now to Miss Edwards, the generations yet unborn will owe a debt of thankfulness which these words are written to acknowledge in advance.

times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

~

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there

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is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

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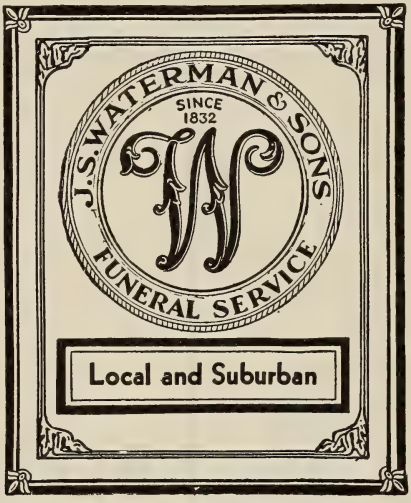
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The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne,"



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movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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SATURDAY EVENING, October 29, *at* 8:15 *o'clock*

Ravel.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

Debussy.....Prélude à “L'Après-midi d'un Faune” (Eclogue of Stéphane Mallarmé)

Roussel.....Rapsodie Flamande, *Op.* 56

INTERMISSION

Berlioz.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. A Witches' Sabbath
Larghetto: Allegro

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Beethoven.....Symphony No. 5 in C minor, *Op.* 67

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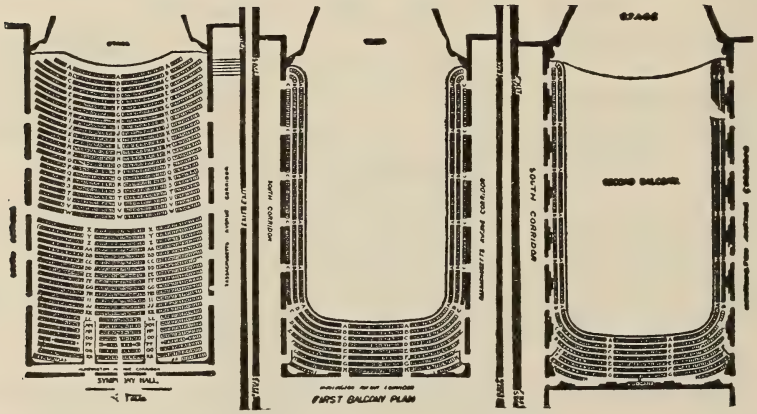
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Ernst Křenek and a New Concerto

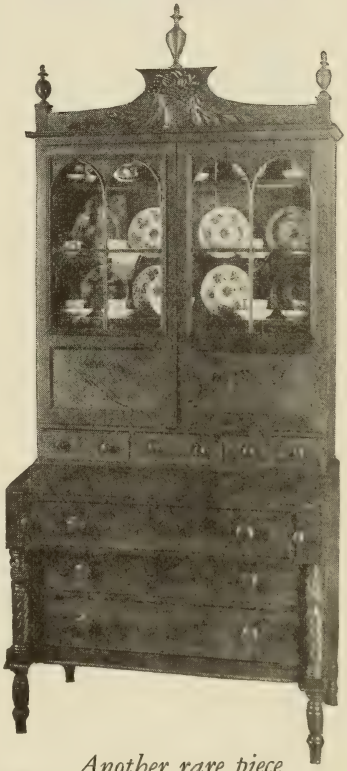
HIS EXCELLENCY Monsieur le Comte René de Saint-Quentin, French Ambassador to the United States, is the guest of the Trustees and the Conductor of the Boston Symphony Orchestra at the Friday afternoon concert. In addition to the programme of music by French composers, an exhibition of French paintings loaned through the courtesy of The Honorable Alvan T. Fuller has been arranged in the First Balcony Gallery. The paintings may be seen at this week's concerts before the performance and during the intermission.

ERNST KŘENEK AND A NEW CONCERTO

The Second Pianoforte Concerto of Ernst Křenek will be given its first American performances at the concerts of next week, with the composer as soloist. The new work was commissioned by the Concertgebouw Orchestra of Amsterdam and was heard for the first time at a concert of that Orchestra on March 17, 1938, as one of a number of works composed to celebrate the Jubilee of the famous Amsterdam institution. Bruno Walter conducted. The British Broadcasting Corporation Orchestra played the work under Sir Adrian Boult in April, and a third performance was given in Stockholm in May. The composer will perform his score with other American orchestras later this season.

During the last six years Křenek has been experimenting with Arnold Schönberg's "twelve-tone" scale and the resultant technique derived from its use by Schönberg and his disciples, the most successful of whom were Alban Berg and Anton von Webern. Berg's Violin Concerto, probably the most widely discussed product of this school, will

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be remembered for the impression it made at the hands of Dr. Koussevitzky and Mr. Louis Krasner, and for the number of performances it received both in Europe and America during the first seasons of its existence. Křenek employs this technical procedure in his new concerto, in his Sixth String Quartet, and in his opera *Charles the Fifth* recently heard in Prague. The composer will discuss problems of "twelve-tone" music and of modern music in general at the lecture on the programme to be given on Wednesday afternoon, November 2, at 4.45, in the Lecture Hall of the Boston Public Library. He will also analyze the Concerto.

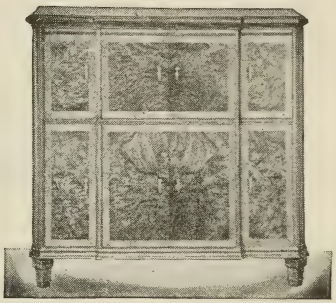
It is interesting to note that Ernst Křenek was born in Vienna the same year of Nicolai Berezowski's birth in St. Petersburg and Aaron Copland's appearance in Brooklyn: 1900 was a significant year for music in America; in that year the foundations of a new musical generation were laid. Křenek, now resident in Boston and teacher at the Malkin Conservatory, has announced his intention to make his permanent home in America.

Křenek's whole career as a composer has been characterized by a constant search for new means of musical expression. His early works are not without the sharp stimulation of atonality — an inevitable tendency in a composer so sensitive to the artistic creeds of his time. But it is in his opera *Jonny Spielt Auf!* that one may find the most complete expression of the composer's necessity of reproducing in his art the essential characteristics of the post-war civilization in which he lives. Appearing in 1926, *Jonny* rocked the world-wide canons of opera. "On the one side," writes David Ewen in "Composers of Today," "there were those who felt that Křenek, by introducing jazz and 'blues' into opera, had converted a dignified art-form into a street-woman. Others loudly voiced the fact that Křenek had produced a new type of art.

"Let us listen to Hugo R. Fleischman: 'Křenek here proclaims a new art. Whether it will make its way and prove capable of opening up a new epoch in music will depend on whether there are a sufficient number of talented and above all unprejudiced composers who have really grasped the spirit of our time, and possess enough strength to take their share in this gigantic subversion. Everything that appeals to our generation finds its place in *Jonny*—the cinema, broadcasting, loud-speakers, jazz, fox-trot, exoticism, revues, luxurious hotels and express trains. . . . It is above everything significant that Křenek for the first time dared to make use of American dance-forms which every musically cultivated person had previously regarded as unholy. His opera is dominated by jazz. . . . Whatever one may think of Křenek's audacity in introducing . . . "hits" into the world of opera, there is no doubt that they enrich the forms of art and impart to it a new and gay aspect which it had hitherto missed.'

"J. Marius Schneider comments thus upon *Jonny*: 'There has been considerable discussion about it. Many people feel that with this work Křenek has debased himself. Nothing could be further from the truth. *Jonny* comes at the moment of the crisis where our master deserts atonality in order to turn to a new tonality which is enlarged but stable. Jazz, the employment of the dance as a means of psychological expression, . . . and the song are evidently elements which have disconcerted spectators accustomed to traditional opera. Many things shock even the most enthusiastic sponsors of the modern school. Nevertheless it is true that in this opera Křenek has concealed some marvelous resources of musical expression still unexploited, and capable of preparing opera for its rejuvenation.'"

These words were penned, of course, before the composer's development had led him to the "twelve-tonal" principles exemplified in the Second Concerto.



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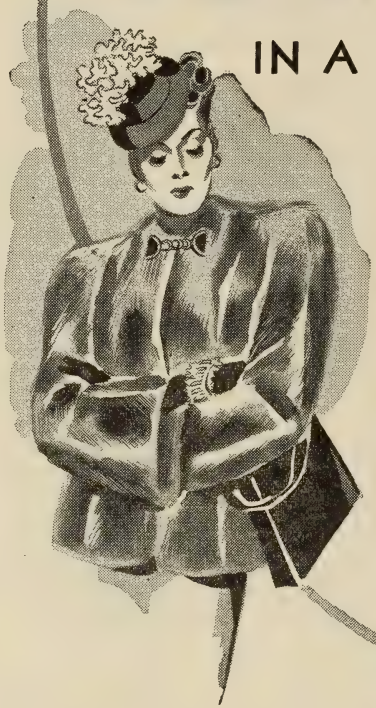
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FRIDAY AFTERNOON, October 28, *at* 2:30 *o'clock*

SATURDAY EVENING, October 29, *at* 8:15 *o'clock*

Ravel.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

Debussy.....Prélude à “L'Après-midi d'un Faune” (Eclogue of Stéphane Mallarmé)

Roussel.....Rapsodie Flamande, *Op.* 56

INTERMISSION

Berlioz.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. A Witches' Sabbath
Larghetto: Allegro

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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year. The most recent performance was on January 29, 1938.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

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The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " — PHILIP HALE.



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PRELUDE TO "THE AFTERNOON OF A FAUN" (After the Eclogue of Stéphane Mallarmé)

By Claude Debussy

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918

Debussy completed his "Prelude to the Afternoon of a Faun" in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

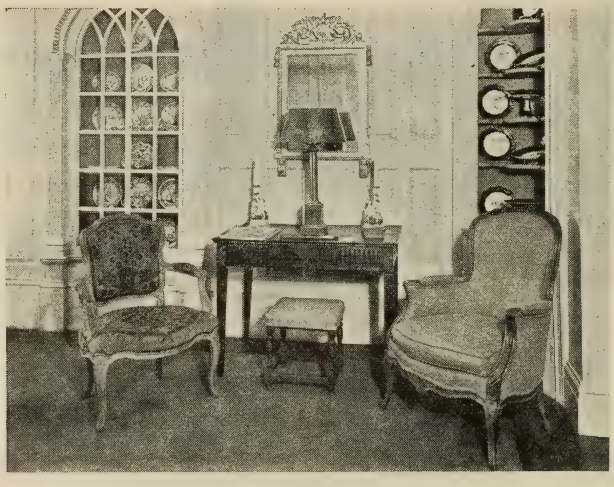
It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913. The most recent performance at the longer series of the Boston Symphony Orchestra was January 17, 1936.

It was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and *"La Damoiselle Élue"* were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugéne Ysaye. The new works above named

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and two songs were to be performed, also at the end of the programme an unpublished manuscript score: *"Prélude, Interlude, et Paraphrase Finale" pour "L'Après-midi d'un Faune."* This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done

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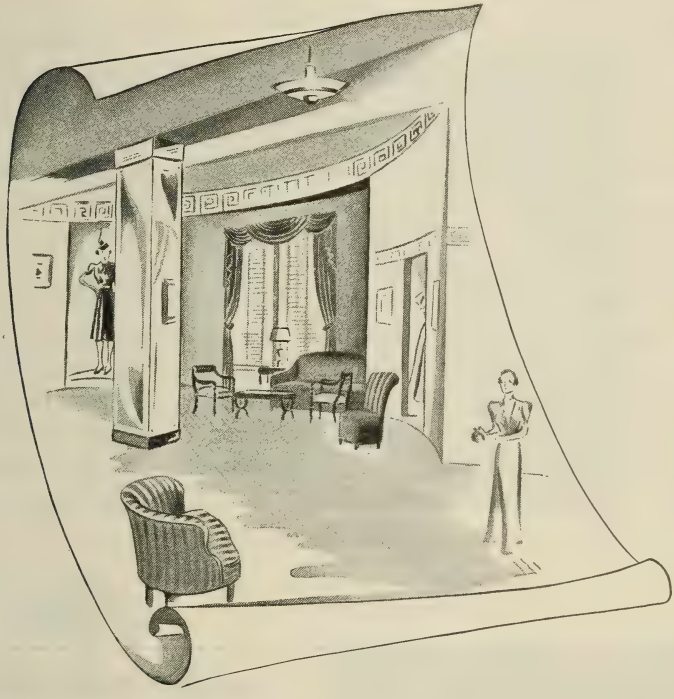
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upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, *"L'Après-midi d'un Faune"* in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy:

Sylvain, d'haleine première,
Si ta flûte a réussi,
Quis toute la lumière
Qu'y soufflera Debussy.



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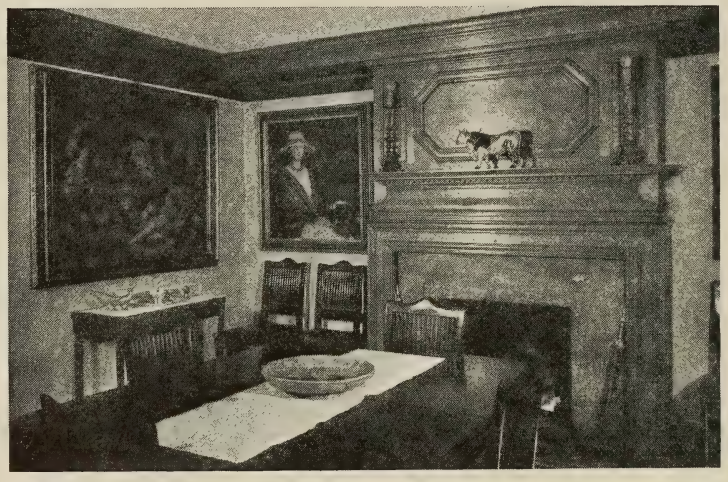
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It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were



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they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"RAPSODIE FLAMANDE," *Op.* 56

By ALBERT ROUSSEL

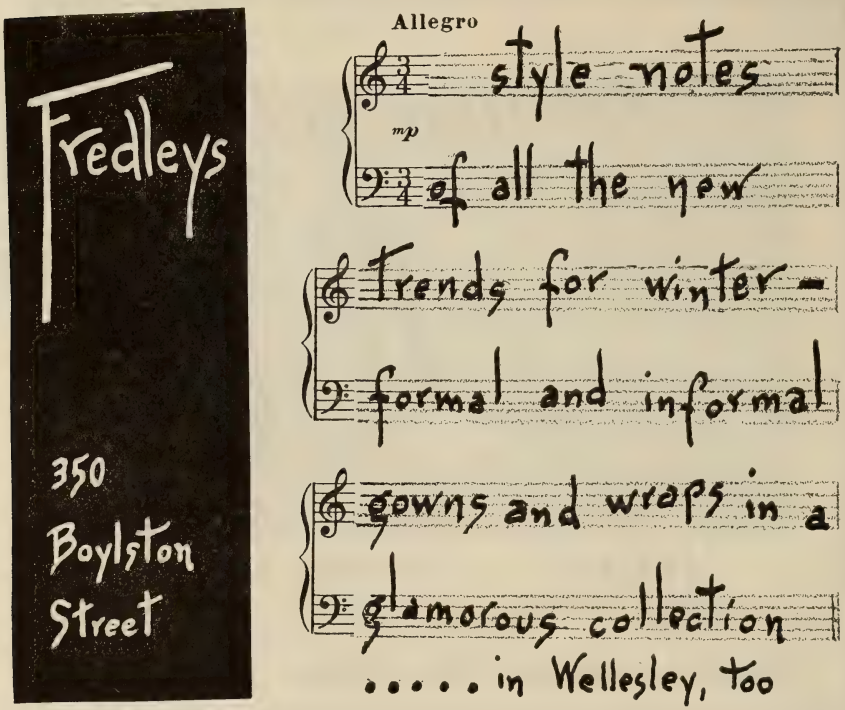
Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed in 1936, Roussel's "Flemish Rhapsody" had its first performance on December 12 of that year by the Philharmonic Society of Brussels, under Erich Kleiber. It had its first American performance at the Boston Symphony concert of April 23, 1937.

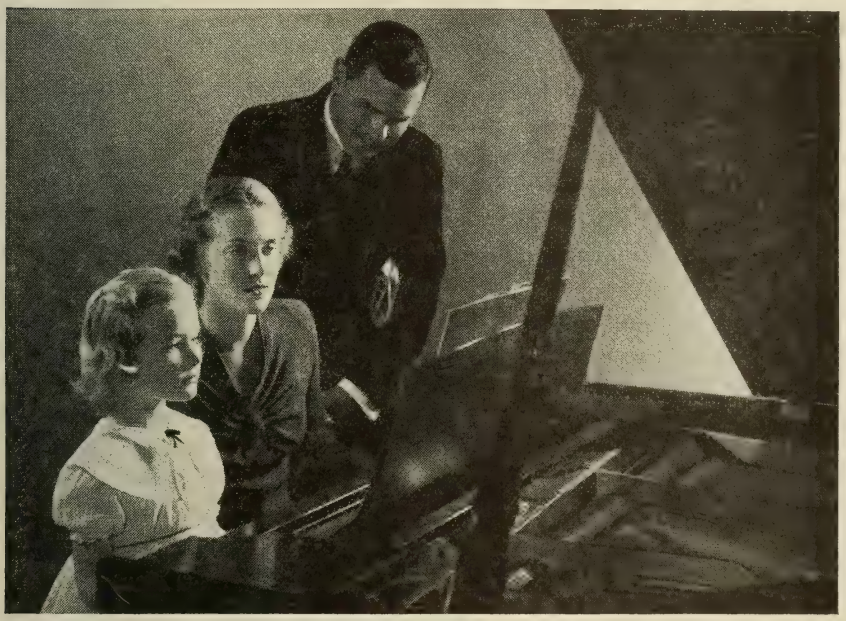
It is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, side drum, tambourine, tam-tam, cymbals, bass drum, small drum, harp and strings.

The *"Rapsodie"* is dedicated to Erich Kleiber.

ALBERT ROUSSEL sketched his *"Rapsodie"* in the year 1935, and completed the orchestration at Vasterival, July 3, 1936, according to a notation on the printed score. Arthur Hoerée, who heard a subsequent performance in Paris by Charles Munch, recognized popular Flemish themes in it. "The first part of the work," wrote M. Hoerée (in *La Revue Musicale,* February-March, 1937) "sets in broad grandeur the theme of the Siege of Bergen-op-Zoom. The discourse becomes more animated, and one perceives successively the 'Song of the Beg-



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gars,' very rhythmic, 'The Spinner,' the truculent 'Kareltje,' which finds its irony in trumpet tones, while a *berceuse* in the strings forms an oasis of tenderness before the peroration in which the themes return to provide a brilliant conclusion.

"Albert Roussel vindicates of his own accord his Flemish origins, for Tourcoing, in French Flanders, was his native town. The *'Rapsodie Flamande'* is a homage to the race which won the battle of the Golden Spurs, a homage which the composer had wished for a long time to pay.

"Albert Roussel has refused to treat such a subject in the virtuoso manner, for he is the very antithesis of a virtuoso. He possesses that kind of honesty which forbids circumventing obstacles by trickery of workmanship, for his thoughts are of a higher order. This directness has provided us with a score different from that of the symphonies with their familiar structures, but no less representative of the personal style of the composer. Folk-lore has tempted many musicians, and many have fallen into the trap of sophisticated harmonization embellished with chromaticism as support for a simple diatonic song. A musician of race, Roussel has found the exact tone to take and therein lies the charm of his eloquent *'Rapsodie Flamande,'* not un-French in quality — and this is no disparagement."





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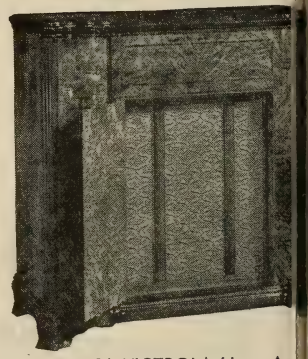
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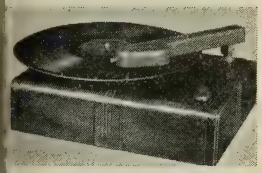
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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performance at these concerts was on April 23, 1936.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NEVER can there be a description of the Berlioz of 1830 or thereabouts, of the more than strange circumstances which attended the composition and early performances of his "Fantastic Symphony," which can approach in vividness his letters of the time, and the narra-

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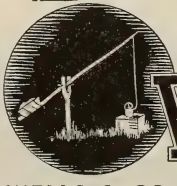
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tive found in his own memoirs. The following is a sample passage from one of many equally unrestrained letters to his friend Humbert Ferrand — this one written February 6, 1830:

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson — knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declara-

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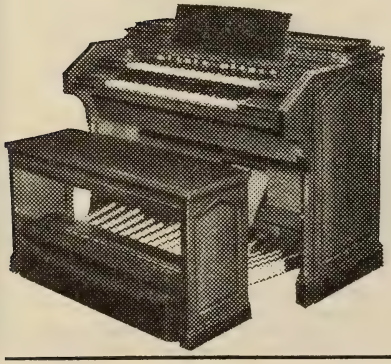
tion of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. Berlioz's state of mind and heart could have readily found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

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The image of his beloved one is expressed in a constantly recurring melody, an *"idée fixe"* as he called it, an obsessing idea which is almost a pathological "fixation," persisting in the music as in the artist's thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

PROGRAMME

Of the Symphony

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

Dreams, Passions

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II

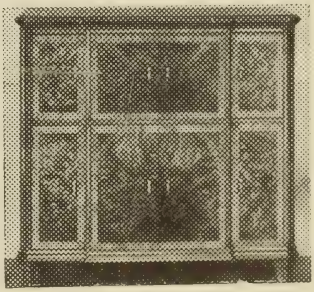
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PART III

Scene in the Fields

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae*. Witches' dance. The witches' dance and the *Dies Irae* together.

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The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson – but he was by no means alone in his enthusiasm: it was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues de passions,"* his melancholy of solitude. Robert Schumann, writing a defense of the Symphony for the benefit of those German pedants who disapproved of "signboards" in music, pointed out in effect that the score needs no interlineal programme, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone,

*Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his *"Lélio,"* declaimed publicly while Fétis sat in his box.

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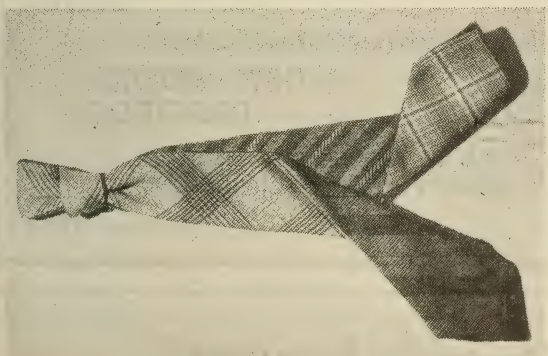
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that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that orchestral music by the year 1830 had never departed from strictly classical proprieties. Beethoven had been dead but a few years, and the "Pastoral Symphony" and "Leonore" Overtures were still the last word in descriptive music. Wagner was still an obscure student of seventeen with all of his achievement ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years, and the line of programme music was to owe much to its precursor of two decades. This piece of bold and vivid coloring, descriptive music in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five, aspirant of the *Prix de*

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Rome, a little-trained and intractible student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of his early attempts and attracted some attention, but those performances were notorious, and put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the venerable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

"It was immediately after my first effort at setting 'Faust,' " * wrote Berlioz in his memoirs, "and while I was yet strongly under the influence of Goethe's poem, that I wrote my *'Symphonie Fantastique.'* Some portions cost me great labor, while others were composed with incredible ease. For instance, I labored for three weeks over the *Adagio* (*Scène aux Champs*), which always affects the public so keenly – and myself too, for that matter – and two or three times gave it up as hopeless. *'La Marche au Supplice,'* on the other hand, was written in

*Berlioz's reference is to the "Eight Scenes from Faust" which he composed in 1828, and, gaining no attention for it, set aside until sixteen years later. He then incorporated the separate numbers into the continuous narrative of his cantata, "The Damnation of Faust."

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one night. Still, I kept on adding finishing touches to both numbers, and to the whole work for several years." It is not strictly true that he wrote his Symphony in a single burst of inspiration. The *"idée fixe,"* the long-breathed melody of the romantic lover which is developed or reverted to in each movement, may be found almost bar for bar, with little variation in the cantata *"Herminie"* with which he took the second prize in the *Académie des Beaux-Arts* competition in the same year. It can be traced back to his twelfth year when he "fell in love, desperately, hopelessly" with Estelle Dubœuf, the girl of eighteen at St. André whose beautiful "pink shoes" completed his captivation. Hurt and mortified when his protestations only caused smiles of amusement, the boy of the precocious heart poured his melancholy, his *"mal d'isolement,"* into a melody as a setting for Florian's *"Estelle et Némorin."* The song was destroyed and, as he believed, lost,* but he remembered it when he composed the "Fantastic Symphony." "No, time itself is powerless — no after-loves can blot out the first," wrote Berlioz, and the same can be said of his first vivid musical impulses. "When I began to write my *'Symphonie Fantastique,'* in 1829, the melody came back to me, and, as it seemed to express the overwhelming grief of a young heart in the pangs of a hopeless passion, I wel-

*The song has survived in a copy which was made at the time.

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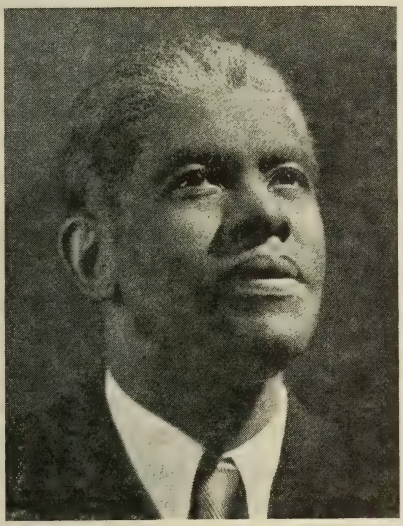
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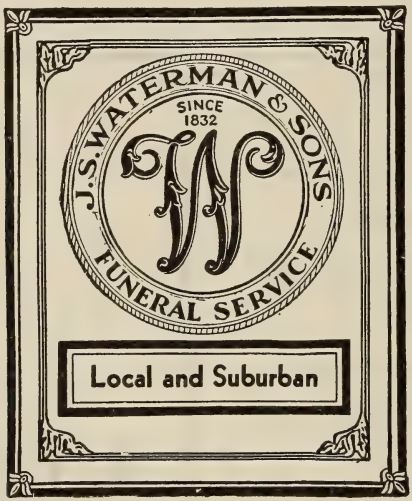
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comed it. It is the air for the first violins at the opening of the ***largo*** in the first part of the work — *Rêveries, Passions;* I put it in just as it was." The "March to the Scaffold," if Tiersot's theory is correct, was none other than a *"Marche des gardes"* which Berlioz wrote in 1826 for the unperformed opera *"Les Francs Jugues."* He added the melody of the *idée fixe* in a few bars inserted at the end. The students of Berlioz further suppose that the waltz measures may have first come to his mind as a sketch for "Faust"; that the final orgy, the "Witches' Sabbat," may have first taken shape as a *"Walpurgisnacht"* for a projected "Faust" ballet at the *Opéra.* The Symphony, as such, underwent rewriting and retouching long after the perfervid months when Berlioz's infatuation for the Irish Ophelia was at its crest. In other words, it is far more than a specific record of his love for Henrietta Smithson. The sceptical might call it a thrifty garnering of unused fragments — an exhibition of careful husbandry. They might go further and say that he stretched the plausibilities beyond all reason in incorporating a waltz, a march, an orgy into a symphony of romantic passion. Adolphe Boschot, whose biography adds penetrating understanding to scholarship, points out that it possesses a true unity over and above its disparate elements and its preposterous story, a unity by virtue of



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the passion which filled the *"jeune romantique"* in this particular period, burned with a constant flame, and fired his imagination to a frenzy which had like musical consequences, whether the object of the moment was Estelle, Henrietta, or the bewitching Camille Moke. "In every part this work bears so aptly the character of 1830, it is so precisely the musical reflection of the sensibility of the Berlioz of the epoch (and also it contains so much of his youth) that, studying it, one does not look for perfection. To tell the truth, it is born, it comes to life as of the spring of 1830."

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the ultimate and inevitable basis of music as such. As music, the symphony must stand for final judgment, and as music freed from the prejudice of literary extravagances, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. Schumann's defense of the Symphony made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy.

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It is hoped that the intimate charm of this early music will induce many readers to deepen their interest in it and to broaden their knowledge of it. For the convenience of these serious-minded musicians, references to other publications have been made in the Annotations.

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I. Adagio; Allegro spiritoso
II. Capriccio: Largo
III. Minuetto
IV. Finale

KŘENEK.....Pianoforte Concerto No. 2, *Op.* 81

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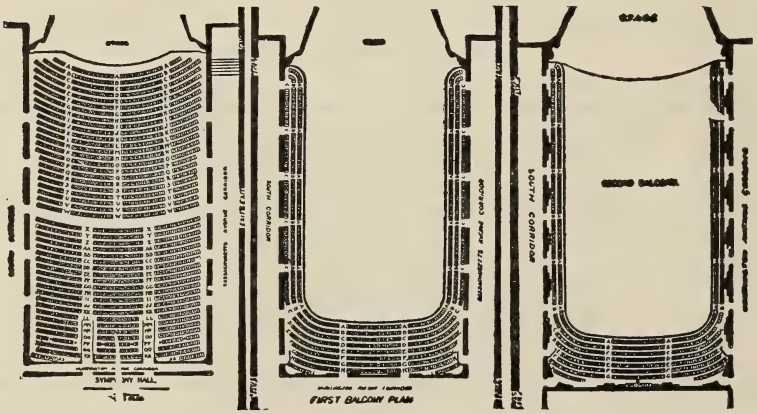
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with historical and descriptive notes by

JOHN N. BURK

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Water-colors by John Singer Sargent

Philip Hale Memorial

WATER-COLORS BY JOHN SINGER SARGENT

A collection of water-color paintings by John Singer Sargent (1856–1925), loaned through the courtesy of the Brooklyn, Boston and Fogg Art Museums, the Honorable Alvan T. Fuller, and Mr. and Mrs. William James, is on view in the First Balcony Gallery, together with music, pictures and autographs of the composers on the current programmes.

Water-colors by Winslow Homer and Dodge Macknight were shown in the Gallery last season. Sargent is the other member of this most influential triumvirate of aquarellists. Of the three, Macknight alone devoted the greater part of his artistic activity to paper; Homer and Sargent addressed their main attention to canvas. But there are many critics whose enthusiasm for the two men's water-colors continues to grow while their mature respect for the more formidable oils remains fixed. Certainly they were water-colorists of the very first flight and with the more specializing Macknight constitute the very backbone of the American school of water-color painting. Their importance cannot be challenged.

Homer possessed a dramatic power and an epic grandeur that escaped the others, but Macknight contributed an effulgence and an originality of color without precedent in American art. Sargent, the cosmopolite of the three, is at once remarkable for the mastery of his draughtsmanship and the dazzling certainty of his technique. No painter understood his materials and the methods of his work better than he; few have courted perfection with such sure vision, such sudden selection and

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capture of the characterizing elements of their subjects. Painting with confident haste, he would lay on his paint with one stroke of the brush, trusting to the sure intuition of the moment to catch the significant detail, the delineating density of light and shadow.

Water-color painting was Sargent's constant pleasure and adventure; it served as a welcome relaxation to the life of a fashionable portrait painter. He would carry his washes with him as he wandered, always eager to transfer some amusing escapade of nature into scintillating color. Onward from the year 1910, he devoted more and more of his time to the aquarelle, returning from his travels with portfolios of papers as a photographer returns with his rolls of exposed film.

From Switzerland, Austria, France, Spain, Arabia; from the Rockies, from Florida, from Maine came his aquarelles. Landscapes, snow scenes, architectural details, animal studies—all these poured from his inquisitive brush with a sparkle, a dash, a burst of opulent color that are the reflections of Sargent the man, cultivated and perceiving.

The present exhibition is fortunate in presenting many aspects of his work in this medium, as well as an unusual example of a portrait in water-color.

A list of the paintings follows, reading in order from the northeast corner of the Gallery:

"Simplon, Fresh Snow." Lent by the Museum of Fine Arts, Boston.

"Glacier." Lent by the Fogg Museum of Art, Harvard University.

"Tents, Bailleuval." Lent by the Museum of Fine Arts, Boston.

"Interior of the Cathedral at Toledo." Lent by the Museum of Fine Arts, Boston.

"Camping at Lake O'Hara." Lent by the Fogg Museum of Art, Harvard University.

"The Brook." Lent by the Fogg Museum of Art, Harvard University.

"Lake O'Hara." Anonymous loan through the courtesy of the Fogg Museum of Art, Harvard University.

"White Ships." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"In a Medici Garden." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"Villa Corsini." Lent by The Honorable Alvan T. Fuller.

"Tomb at Toledo." Lent by the Fogg Museum of Art, Harvard University.

"Majorca, Trees on a Hillside." Lent by The Honorable Alvan T. Fuller.

"Santa Maria della Salute." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"La Riva Degli Schiavoni." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"In the Tyrol." Lent by the Fogg Museum of Art, Harvard University.

"The Artist's Sister." Lent by Mr. and Mrs. William James.

"Spanish Soldiers I." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"Spanish Soldiers II." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"Spanish Boys at Play." Lent by the Museum of Fine Arts, Boston.

Portrait of Mrs. William James. Lent by Mr. and Mrs. William James.

"Evora, Portugal." Lent by the Museum of Fine Arts, Boston.

"Landscape in Italy." Lent by the Museum of Fine Arts, Boston.

* * *

PHILIP HALE MEMORIAL

A Philip Hale memorial room was opened last week as part of the library of Smith College, at Northampton, Massachusetts. The room was arranged to contain a collection of about 2,000 books from the library of Philip Hale, the gift of Mrs. Hale. The room looks out toward the house on Round Hill in which the writer spent his boyhood. Cases of rare first editions were exhibited through the week in connection with the opening of the memorial room.



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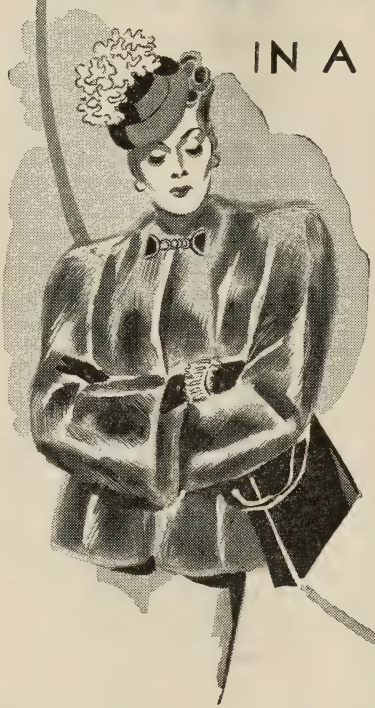
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HAYDN.....Symphony in D major, No. 86

I. Adagio; Allegro spiritoso
II. Capriccio: Largo
III. Minuetto
IV. Finale

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SYMPHONY IN D MAJOR, No. 86

By JOSEPH HAYDN

Born at Rohrau, lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed for Paris as the fifth in a series of six between the years 1784 and 1789, this symphony was presumably performed for the first time at the *Concert de la Loge Olympique,* in 1789.

The orchestration includes flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The Symphony has been performed at the concerts of this Orchestra December 19, 1902, and March 13, 1931.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music until then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in D major, numbered by Eusebius Mandy-

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czewski in his chronological listing for Breitkopf and Härtel as 86, was the fifth of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

The introduction to this symphony rises, in the course of its twenty-one bars, to a *fortissimo* climax of unusual melodic intensity. The lingering dominant at last releases the spritely principal theme, *al-*

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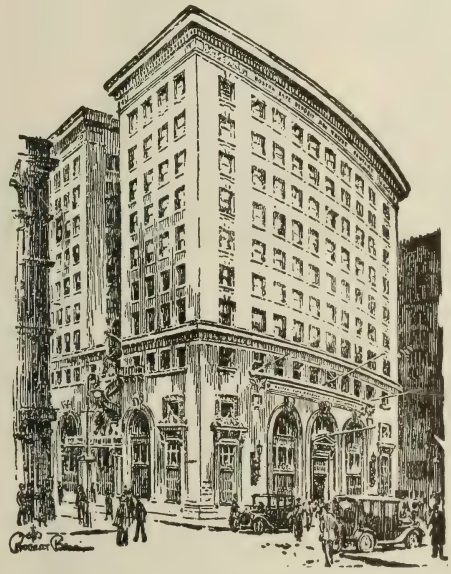
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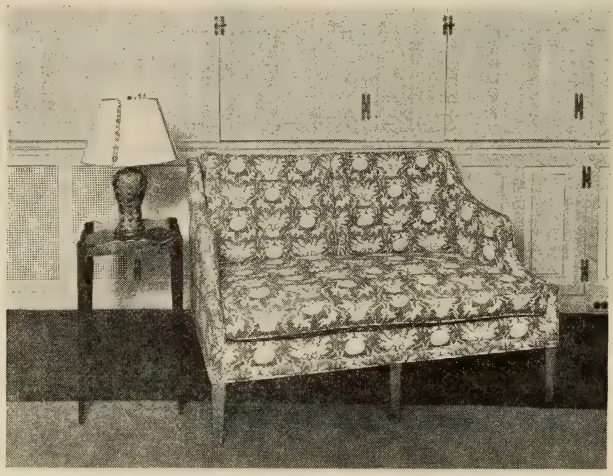
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legro spiritoso, carried by the violins, with a punctuation of loud resilient chords from the orchestra. The second theme is no more than a recurring melodic foil and undergoes no development. The slow movement, a largo from which the trumpets and timpani are omitted, has been labeled by the composer "capriccio." The word does not here involve formal looseness, but a constant return to the single main theme with its pointed opening of the common arpeggio in G major. Yet each recurrence engenders new thoughts — a rare exhibition of the inexhaustible fertility of the master. The freedom of fantasy implied in the title may be found in these momentary excursions and in some sudden and daring modulations. The minuet, *allegretto,* sets a flowing trio in pleasing contrast to a lively first part. The sparkling staccato theme of the *finale* is carried through the formal prescription of the sonata form.

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CONCERTO NO. 2 FOR PIANO WITH ORCHESTRA, *Op.* 81

By ERNST KŘENEK

Born in Vienna, August 23, 1900

Ernst Křenek composed this concerto at the request of the Amsterdam Concertgebouw for the occasion of the jubilee year of that orchestra, which was celebrated last season. The Concerto was first sketched at Rome on May 25, 1937, and was completed on August 22, in Vent, a small mountain resort high in the Tyrolean Alps.

The first performance was at the concerts of the Concertgebouw in Amsterdam, March 17, 1938, Bruno Walter conducting. The work has also been performed at the B. B. C. concerts in London, Sir Adrian Boult conducting, April 8, 1933, and at Stockholm (*Radiotjaenst*), on May 16. The present performances are the first in America.

The orchestration consists of two flutes with two piccolos, two oboes, two clarinets in B-flat and bass clarinet, two bassoons and contra-bassoon, four horns in F, two trumpets in C, two trombones and tuba, timpani, bass drum, cymbals, castanets, snare-drum, triangle, small tam-tam, glockenspiel, and strings.

THE composer has kindly supplied the following description of his concerto for the present performances:

"The concerto has four movements, played continuously.

"The first movement (*Andante dolcissimo, celeste*) has the charac-

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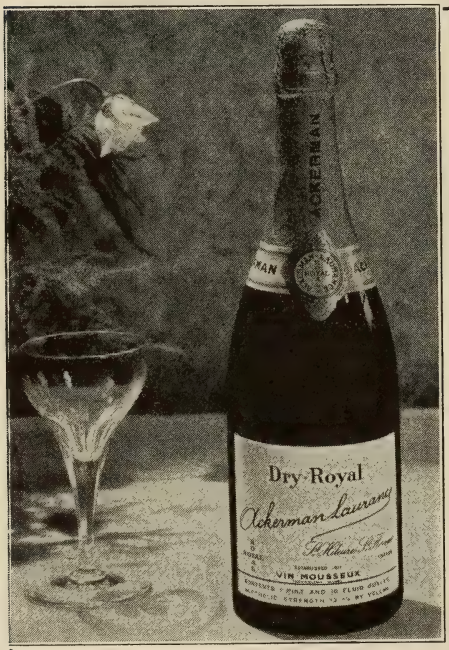


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ter of an introduction in which the main thematic material of the work appears, but in a formative state, *"in statu nascendi."* Therefore soft and vague sounds prevail, as though the music were coming from far away. Likewise the rhythm remains unemphasized. The broken triad to be heard in the first phrase of the piano is to be an important motive for the whole work. The melody played by the clarinet two bars later and repeated soon by the fuller sonority of the 'celli is the main idea of the introduction; it will come back in varied forms in the second and fourth movement. The first development does not yet arrive at a clear thematic declaration. The second climax brings a display of full dynamic strength, but it seems to be too early — the indistinct sounds of the beginning dominate the stage, only the solo violin keeps the above mentioned main idea of the introduction (varied rhythmically). The piano has a short melancholy epilogue, then the trumpet introduces with a menacing *ritardando* —

"The second movement (*Allegro assai, con ferocità*). The formal idea of this movement recalls in some way the conception of the Allegro-movements of the ancient *Concerto grosso* (although it does not actually resemble the ancient style in its musical features): there is a tutti section repeated rondo-like three times, slightly varied, and there are more lyrical sections in chamber music style interpolated between the tuttis. The thirds derived from the triads of the introduction are condensed to several different four- and eight-tone chords which build up the harmonic framework of this movement. A small motive, characteristically played by the piccolos and accompanied by the bass drum,



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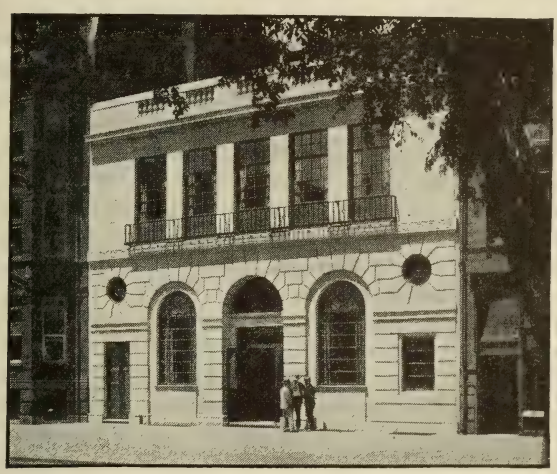
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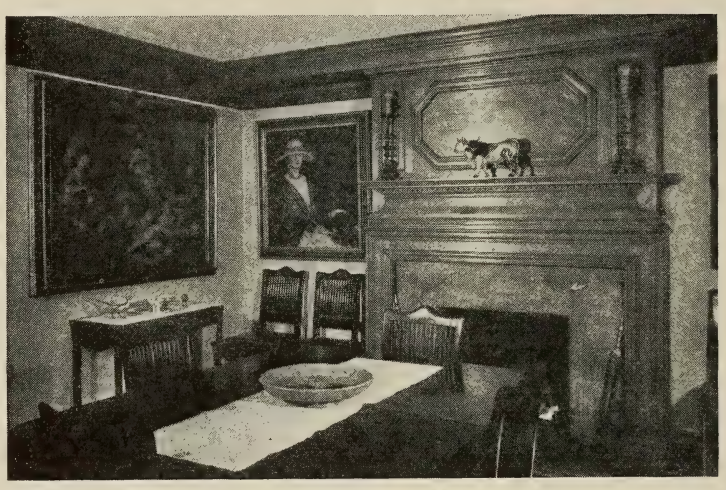
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is of a great importance. The piano enters in the development of the first tutti section and leads to a sort of second, more expressive subject. After the second tutti the piano is occupied with a development of the main idea of the introduction. The third tutti is replaced by a short vehement climax (all brass instruments and heavy percussion), then a second lyrical theme is brought forth first by the orchestra, afterwards by the piano. Its short development is interrupted by a new climax leading to the last tutti section. The movement is completed by a sort of cadenza where the piano prepares in quick passages the characteristic color of the fourth movement, in broader melodic lines the thematic material of the Adagio, always interrupted by rapid developments of the themes of the present movement. The cadenza finishes with the main rhythmical element of the tutti sections, hammered out in the most contrasting high and low positions of the keyboard. After a long fermata where the excitement dies away, the orchestra (flute solo) enters —

"The third movement (*Adagio, con intimo sentimento*). This is a canon in inversion, not limited to a definite number of voices: what the orchestra plays is repeated by the piano some bars later, only the direction of all melodic progressions and the positions of everything are changed. All intervals played by the orchestra upwards are repeated by the piano downwards and vice versa, and the whole complex of harmonic layers is turned upside down. Thus everything played by the orchestra will be heard once more played by the piano, but like the reflection of a landscape in a pond. Of course, it is only the effect of the whole which counts because the details can not be actually iden-



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tified, the two images being entirely interwoven. In the middle of the piece the succession of the two canon partners is changed: piano precedes and orchestra follows. The thematic material is new in general, there are only a few reminiscences of the hammering chords of the preceding part and the small piccolo motive (once played by the piano, very high, and repeated by the double-bassoon).

"The fourth movement (*Allegretto vivace, molto grazioso e leggiero*) is a quick dance-like piece with some prevailing percussion sonority. There are two main sections, each of them running approximately in the same order: four bars introduction, dance-like first subject, more lyrical second subject, climax, third somewhat whimsical subject and dilution of the thematic substance in sheer movement, in thin and quick passages. The second part being shorter than the first, there are many points of correspondence between the two parts in the way of contrapuntal combinations, changes, variations and so on. At the end of the piece the piano seems to remove all traces of solidity, the orchestra reverts to the indistinct sounds of the high violins which introduced the work, and nothing remains but some scattered reminiscences of the formerly important thirds and the soft thin scale-work of the piano leading the music back to the remoteness whence it came.

~

"The structure of this concerto is based upon the so-called twelve-tone technique. As no listener can be expected to perceive the fact by listening to this music, and even less to identify the technicalities in-

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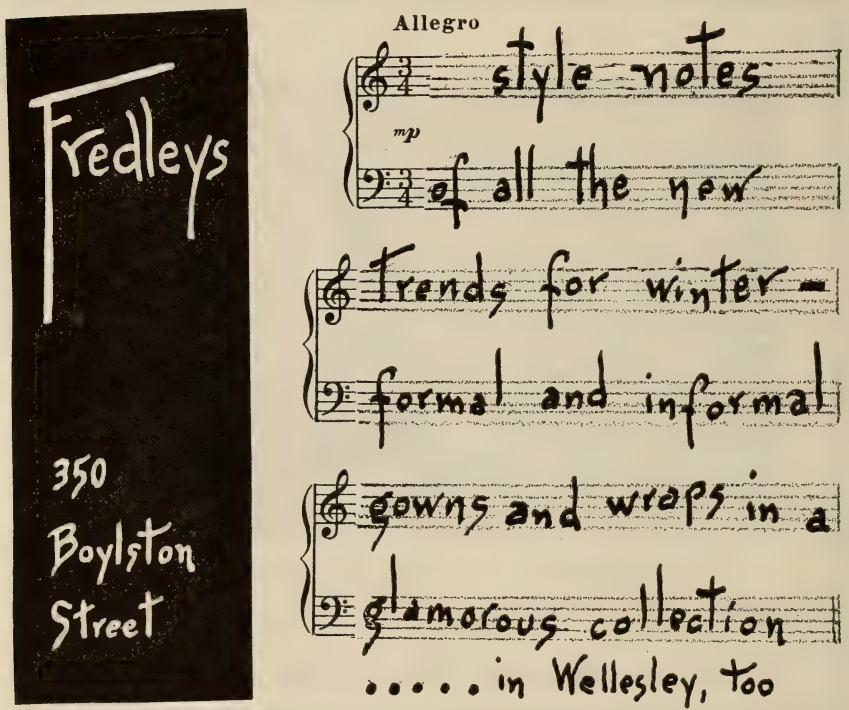
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volved by these proceedings, the following remarks are intentionally separated from the above analysis. Nevertheless it might be useful for some people especially interested in the tendencies of contemporary music to know that the piece they are listening to is built up by the devices of this technique and to get a few hints of how it works practically.

"The twelve-tone technique was worked out by Arnold Schoenberg about 15 years ago and has been applied since by most of the composers belonging to his school, especially by Anton von Webern and Alban Berg (for instance in his Violin Concerto). I did not use this technique before six years ago. Besides the piano concerto and some other smaller works, I applied it in the Sixth String Quartet and in the opera 'Charles V,' first performed last summer. The main idea of this method is to supply music (which by the nature of its historical development has renounced the harmonic scaffolding of tonality) with a new unifying device, aiming to secure the technical homogeneity of the larger forms.

"For this purpose a twelve-tone series is built up before the composition is started. This means a freely chosen succession of all the twelve tones represented in the chromatic scale, containing each of them only once. From this succession can be derived its inversion (ascending intervals changed to the equivalent descending ones), its retrograde form (the original succession read backwards from the last tone to the first) and the inversion of this latter form. All of these four basic forms can be transposed to the twelve different steps of the chro-





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matic scale. Thus the composer disposes of 48 basic patterns, all different yet connected by a definite regularity.

"All musical elements of the planned work must be built up by using these previously established patterns. As several tones of one of these figures can be condensed to chords and as the single pattern can pass from one voice to another, the field of possibilities is practically unlimited. On the other hand, the spirit of this kind of music being directed mainly by a polyphonic imagination, the extraordinary richness of combinations and accord between the basic patterns recommends this technique as very adequate to the general ideas of the style. In this regard the modern atonal music reminds one sometimes of the character of the polyphonic Dutch music of the late middle ages, and in fact, there are also many similarities between the technical proceedings of this old contrapuntal style and the recent achievements of the twelve-tone technique.

"The main objections against the twelve-tone technique have always been that it subjects music to a merely mechanical procedure and that it involves a serious limitation of the inspiration. In fact, this technique is not intended to more than regulate the technical side of composition. The artistic, emotional and spiritual value of a work remains unaffected by it and depends still upon the same criteria as in all other music. In the second objection one underestimates the manifold possibilities presented by the basic patterns and the flexibility of the whole system which allows practically every kind of musical idea to be set forth by its means.

"The basic series of the present work is: *d* — *f*-sharp — *a*-sharp —



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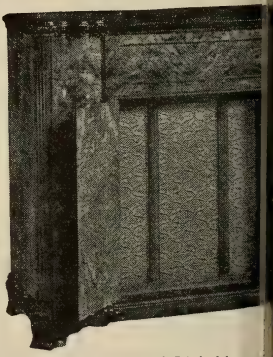
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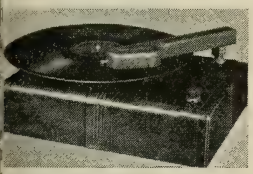
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c-sharp — *b* — *c* — *e* — *g* — *g*-sharp — *a* — *f* — *e*-flat. It is presented in the first phrase of the high violins in three simultaneous parts. The entire first movement uses only this form of the series, yet all of its transpositions.

"The thirds in the beginning of the series, condensed to a chord, furnish the characteristic harmonic elements of the second movement. Here also the inversions of the above series are introduced, for instance: *d* — *b*-flat — *g*-flat — *e*-flat — *f* — *e* — *c* — *a* — *a*-flat — *g* — *b* — *c*-sharp. The twelve possible transpositions of these forms of the series are divided in several groups, and each section of the movement uses only one of these groups. Thus it is a sort of a modulatory plan which directs the development of this movement, a method which reminds one also in some way of the distribution of different tonalities in the pre-classical *concerto grosso* form.

"The Adagio uses all forms of the series. By the way, the series can be recognized very clearly when the flute solo starts playing the main theme of the canon. The twelve notes of the flute in the first bar of this movement are identical with the retrograde form of the original series.

"The last movment is a very free kind of passacaglia. The *basso ostinato* is built up by 48 tones resulting from the continuous presentation of the four forms of the series. All that goes on above the bass is built up from the three complementary forms. Thus, all four forms are constantly *'en jeu'* during the whole movement. The bass is repeated twelve times so that all transpositions of the complementary forms can be run through, each of them only once."

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Ernst Křenek is of Czechoslovakian origin, although he was born in Vienna and studied music there until his twentieth year. His master at the Imperial Academy of Music in Vienna was Franz Schreker, whom he followed in 1920 to Berlin for three more years in the *Hochschule.* It was in 1923 that he composed his first opera, *"Zwingburg,"* which was mounted at the State Opera in Berlin, in 1924. Ten operas followed this one in ensuing years, during which he acted as conductor at the State Opera Houses in Wiesbaden and Kassel, where he was associated with the late Paul Bekker. He also conducted concerts as guest in various European cities.

"Zwingburg" was followed by a succession of operas: *"Der Sprung über den Schatten"* (Frankfort, 1925); *"Orpheus und Eurydice"* (Kassel, 1926); *"Der Diktator"* (1926); and *"Das Geheime Königreich"* (1926–27). It was with *"Jonny Spielt Auf,"* however, also of 1926, that Křenek achieved world-wide attention. This opera in quasi-American jazz idiom, and based upon a jazz subject, was performed in many opera houses. Still others followed this: *"Schwergewicht"* (1927), and *"Leben des Orest"* (1930). In 1932, Křenek completed his *"Karl V,"* a "stage play with music" intended for production by the Vienna State Opera, under Clemens Kraus. "Karl V," an historical opera of psychological implications, treating the struggle between the Roman

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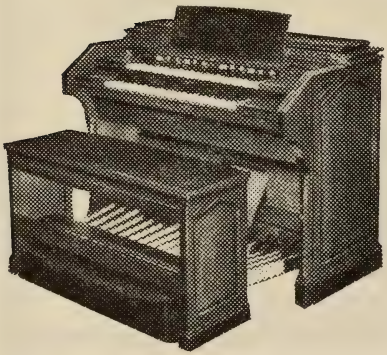
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Church and the Reformation in early Austria, was set like other of his operas to his own text. The plans for the production of "Karl V" in Vienna were abandoned on the pretext of its being impossible to perform. The new score, in other words, marked a definite return to the atonal idiom under which Křenek had come in his student years, and which he had abandoned for a simpler modernity in such works as *"Jonny Spielt Auf."* The "impossible" "Karl V" was at last produced with care, skill and marked success at Prague on June 22, 1938. H. H. Stuckenschmidt, reporting the event as correspondent for "Musical America," remarked that the failure to mount "Karl V" in Vienna had a political basis, and that Křenek had been banned as "culture-bolshevistic." "Technically," writes Herr Stuckenschmidt of "Karl V," "he follows the dogma of twelve-tone music as used in Berg's *'Lulu,'* Schönberg's *'Von heute auf morgen,'* Winifred Zillig's *'Das Opfer,'* Paul von Klenau's *'Rembrandt van Rijn,'* and other operas of the last decade. But his music is by far the most radical of them all." The writer notes the composer's almost "fanatical rebellion against impressionism," the preference of his fantasy for "the coldest, hardest, and most abstract sounds." Nevertheless, this critic notes scenes which made "a deep impression" by the "great number of ingenious and poetic associations which fill the score."

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"The question has been put," concludes Stuckenschmidt, "which Křenek ought we to believe, the youth of premature radicalism, the manager of jazz-opera and fake classicism, or the new Křenek of twelve-tone-espressivo-music. Without answering that, one may retort that it is to the honor of any artist when he works back from cheap success to the sphere of pure and intellectually refined art."

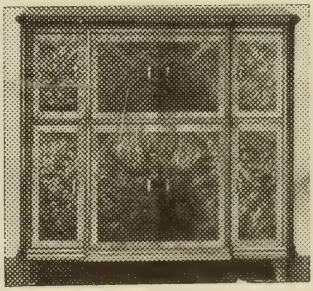
Ernst Křenek has composed much music in the more abstract forms. There are three symphonies, two concerto grossos, a violin concerto, an early piano concerto, *Lieder,* choral music, works for piano solo, six string quartets, and other music for chamber combinations. The "Little Symphony," the only piece by which the composer has been represented at the Boston Symphony concerts, was performed here on December 12, 1930, Richard Burgin conducting.

Mr. Křenek as pianist has often appeared as accompanist to his own songs or in the performance of his instrumental works. He has often lectured, and written articles for magazines on musical subjects. In 1937 he published a book *"Uber Neue Musik,"* which is a deeply thought and carefully treated exposition of his musical creed. This book was interestingly reviewed by Roger Sessions in *Modern Music,* January-February, 1938.

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By Charles Martin Loeffler

Born at Mühlhausen (Alsace), January 30, 1861; died at Medfield, Mass., May 19, 1935

"A Pagan Poem," first written for chamber orchestra in 1903, was rescored for full orchestra by the composer and first publicly performed at the concerts of the Boston Symphony Orchestra, November 23, 1907. Heinrich Gebhard then played the piano obbligato. Later performances were given in 1908, 1913, 1924, 1927, 1931. The most recent performance at these concerts was given on November 1, 1935, in memory of the composer.

The orchestration includes three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets (and three trumpets off stage), three trombones, tuba, timpani, glockenspiel, tam-tam, harp, pianoforte and strings.

THE mysteries of pagan ritual were Loeffler's choice for his last orchestral score — "Evocation." It was as long ago as 1901 that he composed "A Pagan Poem," upon the incantations of a sorceress as described in an Eclogue of Virgil. The Eclogue was the Eighth, was written probably in 39 B.C. and some times called *"Pharmaceutria"* ("Sorceress"). The verses chosen by Loeffler consist of the love song

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of Alphesibœus. The verses are the words of enchantment spoken by the Sorceress, in behalf of a Thessalian girl. Her faithless lover Daphnis has wandered, and is finally brought back to her side by the magic spell.

The score was first drafted for an orchestra of chamber dimensions: pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets (off stage), viola, and double-bass. Dedicated to the memory of Gustave Schirmer, it was performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903 (pianists – Messrs. Proctor and Gebhard). In the years 1905 and 1906, the composer enlarged his design, scoring the poem for full orchestra as it is now played. A reduction for two pianos and three trumpets was made by the composer and privately performed in 1907. The first public performance of the full score was given later in the same year.

The chosen verses from Virgil's Eclogue are as follows:

"Fetch water forth, and twine the altars here with the soft filet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

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"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.

"Draw from the city, my songs, draw Daphnis home.

"These herbs, and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

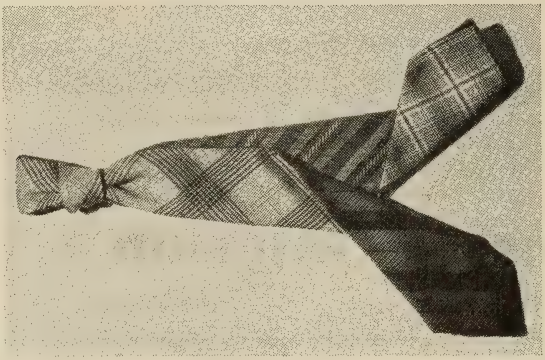
"Forbear: from the city — forbear now, my songs — Daphnis comes."

(Translation by F. W. Mackail)

Philip Hale wrote, on the evident authority of the composer:

"Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of

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one, are not typical: they are only of musical significance. The refrain — 'Ducite ab urbe domum, mea carmina, ducite Daphnim' — is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, 'Parcite, ab urbe venit, jam parcite, carmina, Daphnis,' is suggested by the fanfare of three trumpets on the stage.

"The poem opens, *Adagio,* 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf,* by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an *Allegro,* in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a *Lento assai,* 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The *più vivo* section may suggest to some a chase of wolves

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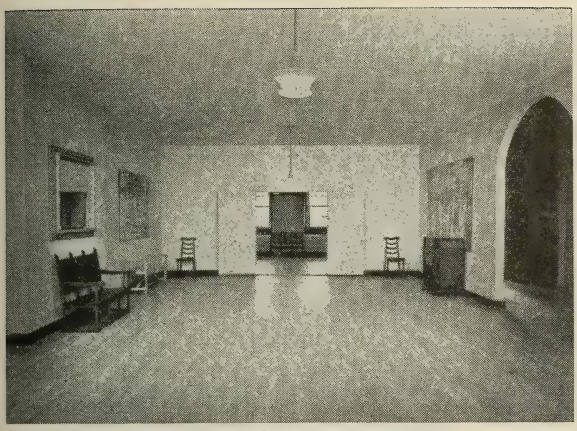
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('I have often seen Moeris become a wolf and plunge into the forest'). *Tranquillo:* a fourth theme, 4-4, is given to the pianoforte. *Calando:* the refrain is heard again from behind the scenes. *Moderato:* the second chief theme, 6-4, now appears, and it is used extensively. *Largamente:* the trumpets, now on the stage, announce the coming of Daphnis, and there is a suggestion of the barking Hylax. The ending is a fanfare of frantic exultation."

Mülhausen in Alsace was the birthplace of Charles Martin Tornov Loeffler, January 30, 1861. As a child he lived alternately in France, Hungary, and Russia. In the Russian village of Smiela he received musical impressions which found their expression years later in "Memories of My Childhood." At the age of fourteen, he definitely decided to become a professional violinist. He studied with Rappoldi and Joachim in Berlin, with Massart and Léonard in Paris. In harmony and composition, Kiel and Bargiel were his masters in Germany, Guiraud his master in France. After various engagements in Europe, including two seasons in the orchestra of Pasdeloup, he decided to come to America in the summer of 1881.

He played in a few concerts under Leopold, Damrosch and Theodore Thomas, but before the season was over had been engaged to play in the Boston Symphony Orchestra, and accordingly joined

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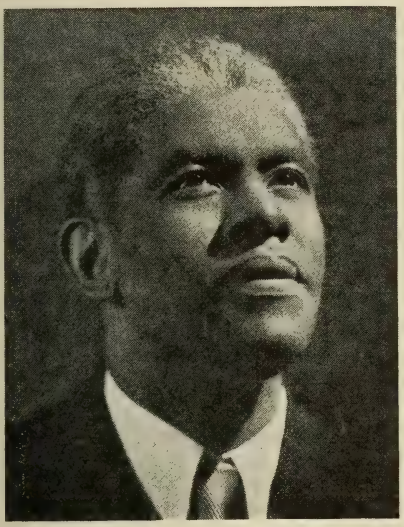
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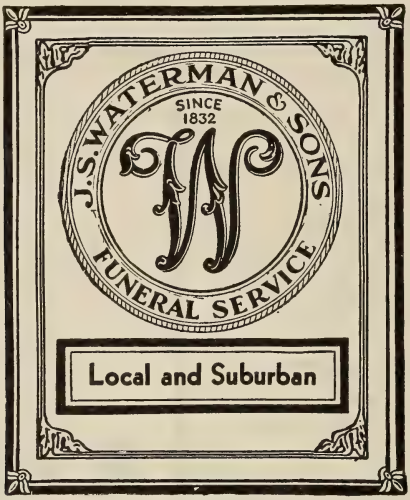
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the violin section in its second season. From 1885 until 1903 he sat beside Bernard Listemann and later Franz Kneisel as the Orchestra's second concertmaster. At that time Mr. Loeffler relinquished his duties in order to be able to give his entire time to composition. For many years he lived quietly at his home in Medfield, Mass., working upon his scores, which soon won their way to frequent performance and universal admiration.

The following works of Loeffler have been performed at the Boston Symphony concerts:

1891, November 20.	"Nights in the Ukraine," Suite for Violin and Orchestra (Soloist: C. M. Loeffler).
1894, February 2.	Fantastic Concerto, for Violoncello (Alwin Schroeder).
1895, January 4.	Divertimento for Violin and Orchestra (C. M. Loeffler).
1897, January 8.	Divertimento (C. M. Loeffler).
1898, January 7.	"The Death of Tintagiles."
February 11.	Fantastic Concerto (Alwin Schroeder).
March 18.	"The Death of Tintagiles."
1899, November 24.	"Nights in the Ukraine" (Franz Kneisel).
1901, February 15.	"The Death of Tintagiles."
1902, April 11.	"The Devil's Vilanelle," Fantasia.
April 11.	*"La Bonne Chanson,"* Poem for Orchestra.
November 4.	*"La Bonne Chanson."*
1903, January 2.	"The Devil's Vilanelle."
January 2.	*"La Bonne Chanson."*



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1907, November 22.	"A Pagan Poem."
1908, March 13.	"A Pagan Poem."
1910, January 7.	"The Devil's Vilanelle."
1913, March 7.	"A Pagan Poem."
1914, April 17.	"The Death of Tintagiles."
1915, October 22.	"The Death of Tintagiles."
1917, March 2.	*"Hora Mystica,"* Symphony in One Movement (with men's voices).
1918, November 1.	*"La Bonne Chanson."*
1921, March 25.	*"La Bonne Chanson."*
1922, March 10.	"Five Irish Fantasies" (Soloist: John McCormack).
1923, February 16.	"The Death of Tintagiles."
1924, February 8.	"A Pagan Poem."
1925, April 24.	*"La Bonne Chanson."*
December 4.	"Memories of My Childhood," Symphonic Poem.
1927, April 15.	"Memories of My Childhood."
October 21.	"A Pagan Poem."
1929, April 19.	*"La Bonne Chanson."*
1930, January 3.	*"Canticum Fratris Solis,"* for Voice and Orchestra (Povla Frijsh).
1931, February 13.	*"Canticum Fratris Solis"* (Povla Frijsh).
February 13.	"A Pagan Poem."
1932, February 26.	"The Death of Tintagiles."
1933, April 31.	"Evocation" (for orchestra with women's chorus).
1934, February 23.	"Evocation."
1935, November 1.	"A Pagan Poem."

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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
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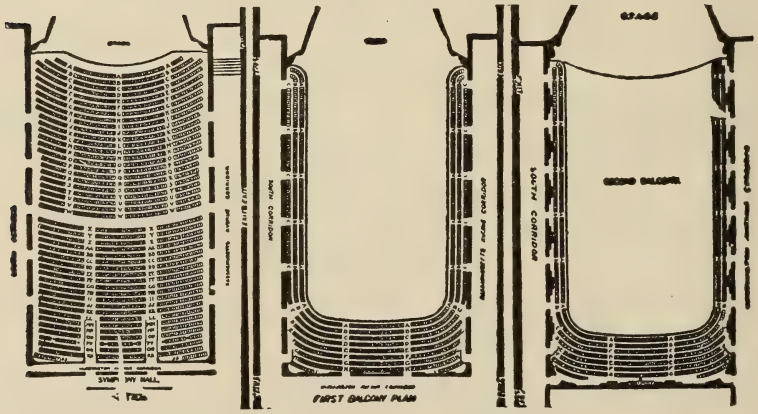
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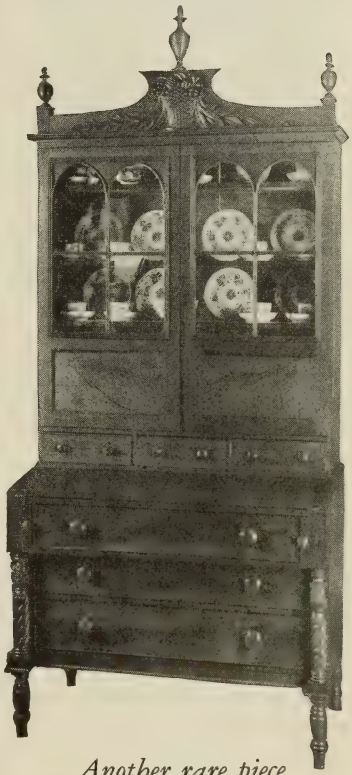
EXHIBITION OF AQUARELLES

The collection of aquarelles by John Singer Sargent will remain on view during the concerts of this week. It is an interesting coincidence that one of Charles Martin Loeffler's most significant works should have been performed while Sargent's paintings were on exhibition. Loeffler and Sargent were the best of friends, sympathetic, and each understanding the artistic point of view of the other. Loeffler was convinced that Sargent's ability as a pianist — his sight-reading was exceptional — and his clearly defined attitudes toward music indicated remarkable gifts, and felt that he would have had a brilliant and rewarding career as a musician, had he chosen it instead of that of a painter. Several of the papers in this group were at one time in Loeffler's collection.

When Sargent painted the portrait of Sir George Henschel, first conductor of the Boston Symphony Orchestra, he had an opportunity to explore with his brush the outward characteristics of a profoundly musical mind. In answer to Sir George's note of thanks, he wrote, "I must tell you what a great pleasure it has been to me that my venture at painting you has resulted in such a generous expression of satisfaction . . . and that with my means I have given you the pleasure that you always give me with yours."

Edward Burlingame Hill, whose Violin Concerto is being given at this week's concerts, was a friend of both

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Sargent and Loeffler, and joined with the former in raising a considerable fund to buy a manuscript of Gabriel Fauré from the composer, who was at that time in serious need. The manuscript is now in the Treasure Room of Widener Library. Perhaps it is a significant commentary on the color of Professor Hill's orchestration that he has often requested his students to seek both relaxation and stimulation in frequent visits to collections of water-colors by Sargent and Dodge Macknight — seeing in this analogy of the arts a heightened perception of coloristic possibilities.

It is said that Sargent was a master of portraiture, a failure as a decorator, and as a water-colorist "a master of pyrotechnics on a holiday." He was the peer of all in the warmth, picturesqueness and truth of his papers; they are saturated with the lights of Spain, of Syria, of Italy and America.

He disapproved of abstraction and simplification, and was apparently incapable of personal interpretation. By painting exactly what he saw, he achieved strong impressionistic effects in landscapes and architecture, strong contrasts of light and shadow. There is no mystery, no transparent depth to a Sargent water-color, but a marvelous beauty of brush-work, an arresting brilliance, and the evidence of a sure mastery of the lightest and most difficult of mediums.

Mr. Roger Fry has written: "Sargent has not the distinctly artistic vision. He has, one might say, no visual passion at all, scarcely any visual predilection — he has, rather, the undifferentiated eye of the ordinary man trained to its finest acuteness of observation and supplied with the most perfectly obedient and skillful hand to do its bidding."

A list of the paintings follows, reading in order from the northeast corner of the Gallery:

"Simplon, Fresh Snow." Lent by the Museum of Fine Arts, Boston.

"Glacier." Lent by the Fogg Museum of Art, Harvard University.

"Tents, Bailleuval." Lent by the Museum of Fine Arts, Boston.

"Interior of the Cathedral at Toledo." Lent by the Museum of Fine Arts, Boston.

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"Lake O'Hara." Anonymous loan through the courtesy of the Fogg Museum of Art, Harvard University.

"White Ships." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"In a Medici Garden." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

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"Santa Maria della Salute." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"La Riva Degli Schiavoni." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"In the Tyrol." Lent by the Fogg Museum of Art, Harvard University.

"The Artist's Sister." Lent by Mr. and Mrs. William James.

"Spanish Soldiers I." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

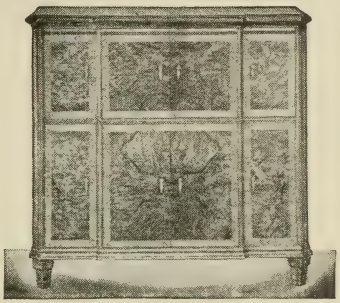
"Spanish Soldiers II." Lent by the Brooklyn Museum, The Brooklyn Institute of Arts and Sciences.

"Spanish Boys at Play." Lent by the Museum of Fine Arts, Boston.

Portrait of Mrs. William James. Lent by Mr. and Mrs. William James.

"Evora, Portugal." Lent by the Museum of Fine Arts, Boston.

"Landscape in Italy." Lent by the Museum of Fine Arts, Boston.



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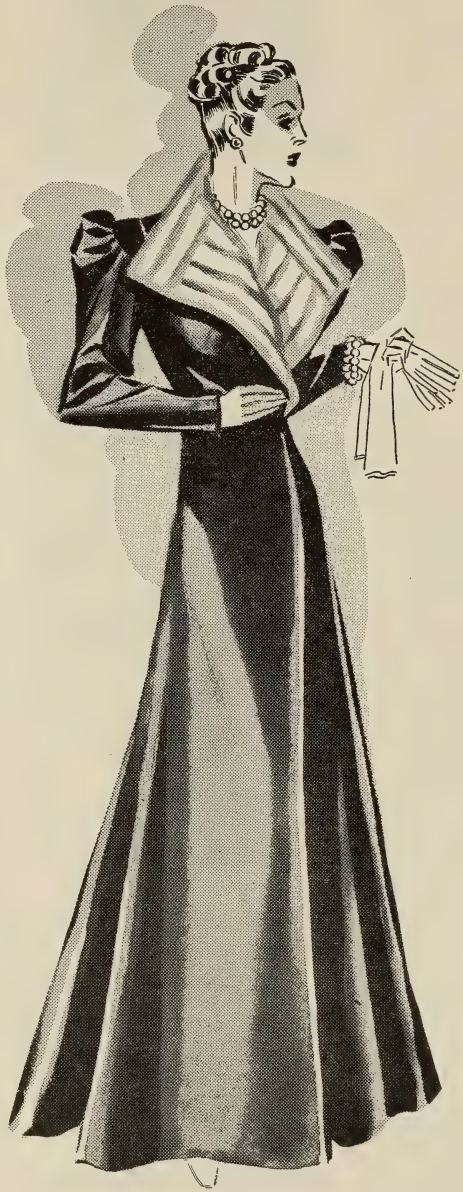
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SATURDAY EVENING, NOVEMBER 12, *at* 8:15 *o'clock*

BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

HILL.....Concerto for Violin, *Op.* 38

I. Allegro giocoso
II. Lento ma non troppo
III. Allegro moderato; Allegro molto

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SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 83

I. ∫ Tempo molto moderato
II. ⌊ Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was March 25, 1937.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms

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were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready

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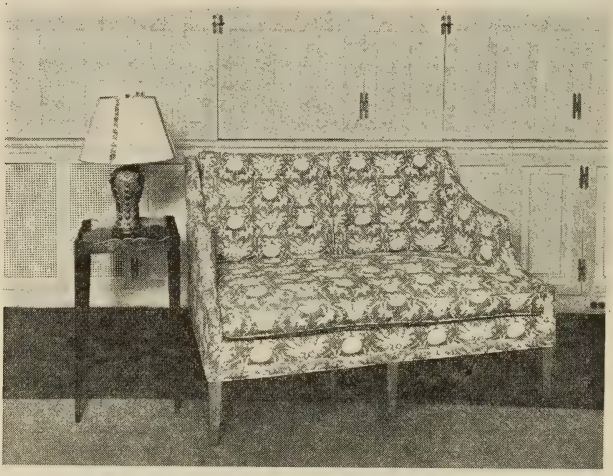
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to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

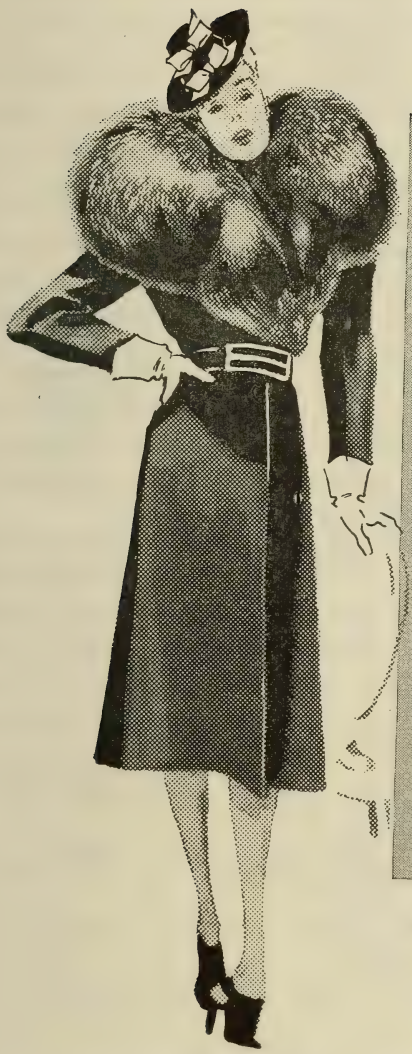
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"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or

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someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer.



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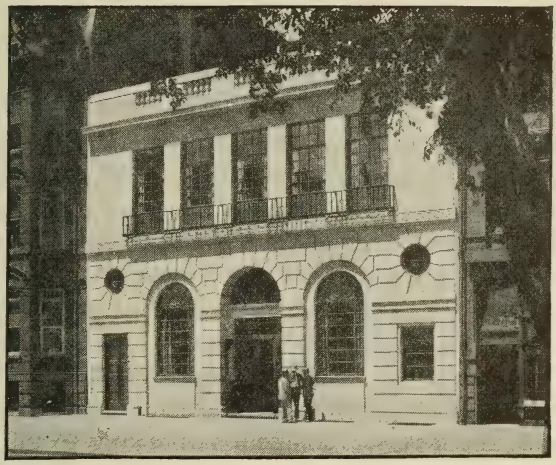
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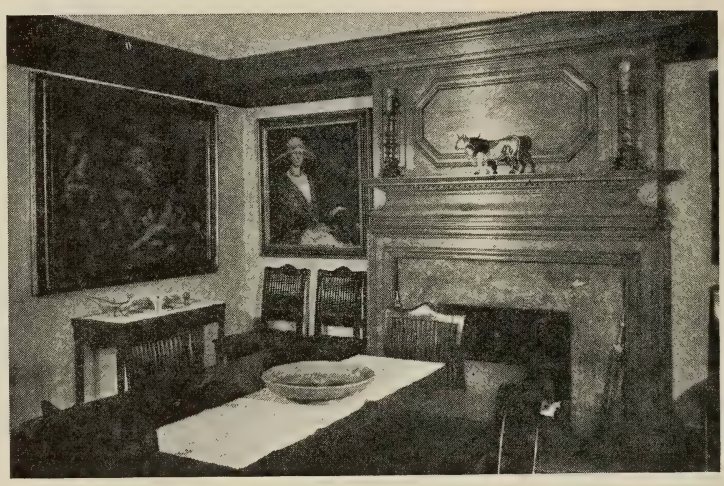
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It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda,



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"Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

~

The Beethoven of thirty-two was not the unruly Beethoven of later years. The composer, as he sat for his portrait about this time, wore a neat neckcloth and foppish coat, only the hair was somewhat disordered. Similarly, he had not yet subdued the forms to the impassioned utterance, nor parted ways with the pleasant and emotionally continent formulas of Mozart and Haydn. In the two "Fantasia" sonatas of 1801, his love for Giulietta Guicciardi had found tender expression; but he had given no intimation of the sweeping audacities of the "Eroica" Symphony. Not knowing of any such musical cataclysm to come, the first hearers of the Second Symphony were no doubt agreeably stirred by the almost martial rhythmic impulsion of the

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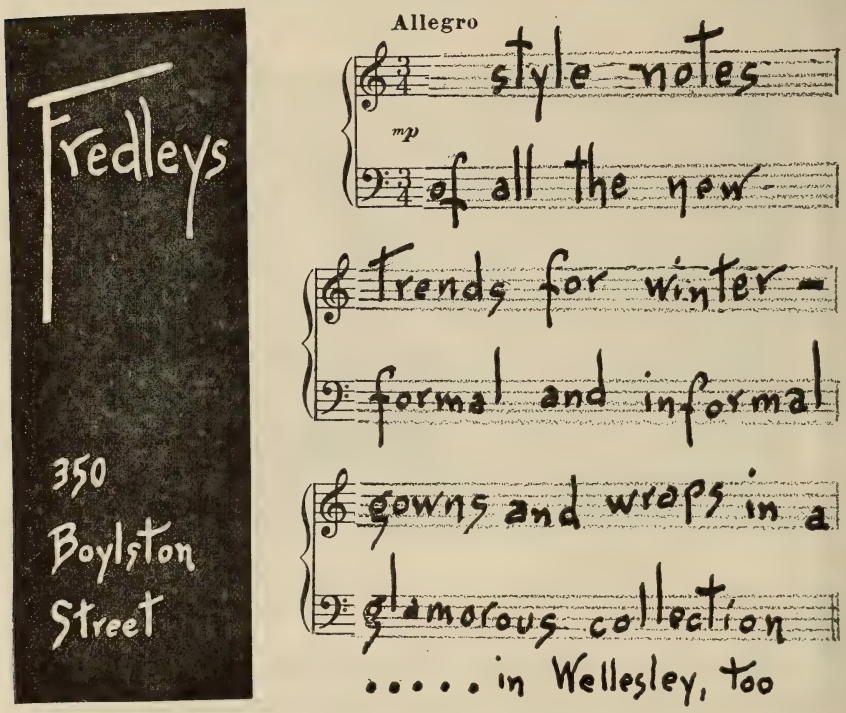
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second theme in the first movement — strains which Romain Rolland considers to have been a reflection of the revolutionary spirit which, kindled in France, was then penetrating Vienna, to find an especially eager response in the young composer, with his republican sympathies. The conservative listeners were hugely disturbed by Beethoven's whimsical indulgence in sudden contrasts of dynamics, or untrammeled modulations, particularly in the *Scherzo* and the *Finale*. It is necessary to read the words of displeasure which were pronounced upon the piece to realize to what extent the upstart Beethoven upset the constituted proprieties with his wanton ways. It was generally taken as a daring score in its time.

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg*." It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.



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Besides the oratorio, the First and Second symphonies were played, and a "new" pianoforte concerto — the Third, in C minor. The final rehearsal was held on the morning of the day of the performance, Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and



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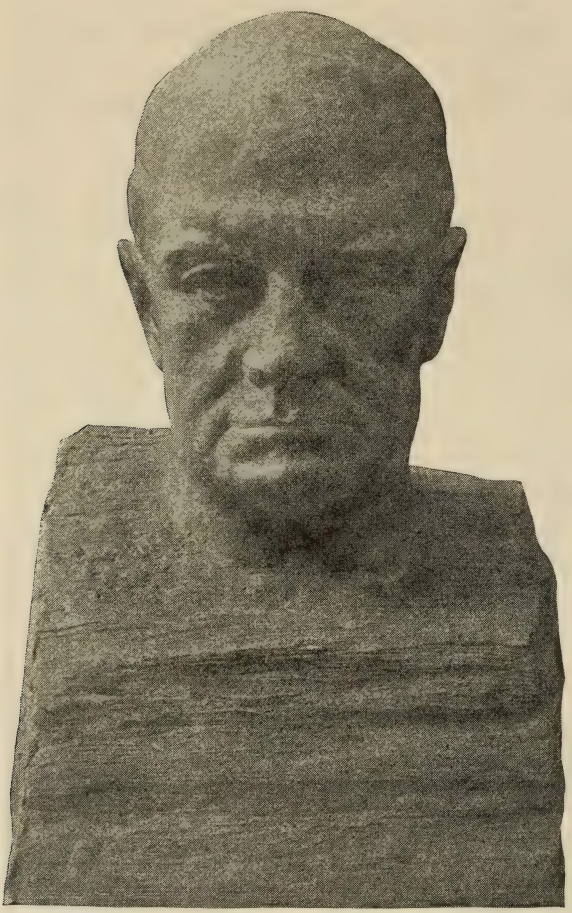
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At the performance Beethoven, who took the piano part in the concerto, asked Seyfried to turn the pages for him, whereupon Seyfried was dismayed to find upon the piano sheets of illegible scrawls, with yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

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EDWARD BURLINGAME HILL'S music for solo instruments with orchestra has consisted so far of his Concertino for Piano and Orchestra, and his earlier Scherzo for Two Pianos and Orchestra. In the summer of 1933 he wrote a concerto for violin, his first work at full length in this form. During the winter season following, he revised the score, and again in the summer of 1937 he revised the first movement and added a cadenza with the advice and collaboration of Richard Burgin. The Concerto follows the traditional forms.

Mr. Hill's long associations with Harvard College, where he is Professor of Music, extend to his antecedents. His father, Henry Barker Hill, was a professor of chemistry there, and his grandfather, Thomas Hill, was President of the University (1862–68). Edward Burlingame Hill graduated from Harvard in 1894. His teachers in music were

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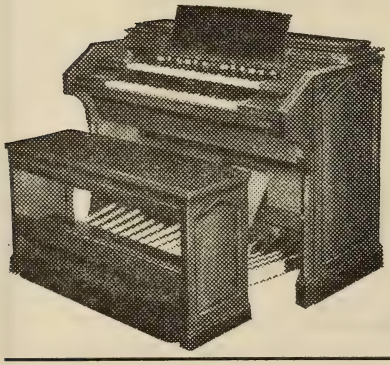
John Knowles Paine (at Harvard), George W. Chadwick, Arthur Whiting, and Charles Marie Widor. He is the author of the book "Modern French Music."

The following works of the composer have been played by this Orchestra:

1916, March 24.	"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919, March 28.	"Stevensoniana" (First Suite).
1920, October 29.	"The Fall of the House of Usher," Poem.
1922, February 24.	Waltzes for Orchestra.
1924, March 21.	"Stevensoniana" (Second Suite).
1924. December 19.	Scherzo for Two Pianos and Orchestra. (Messrs. Maier and Pattison.)
1927, April 1.	"Lilacs," Poem for Orchestra.
1928, March 30.	Symphony in B-flat major, No. 1.
1930, May 2.	"Lilacs."
1930, October 17.	An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)
1931, February 27.	Symphony in C major, No. 2.
1932, April 25.	Concertino for Piano and Orchestra. (Soloist, Jesús María Sanromá.)
1933, March 10.	Sinfonietta, in one movement.
1934, March 9.	Concertino for Piano and Orchestra. (Soloist, Mr. Sanromá.)
1935, November 29.	"Lilacs."
1936, April 17.	Sinfonietta for String Orchestra. (In three movements.)
1937, December 3.	Symphony No. 3, in G major. (First performances.)

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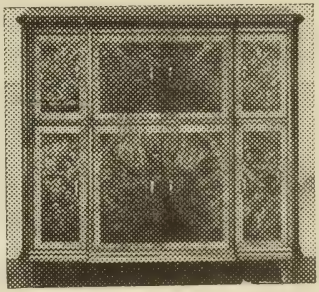
Other works of Mr. Hill include:

1907. "Nuns of the Perpetual Adoration," for Women's Voices and Orchestra.
1925. Sonata for Clarinet and Piano.
Sonata for Flute and Piano.
1929–1936. Jazz Studies for Two Pianos.
1934. Sextet for Wind Instruments in B-flat.
1935. String Quartet in C major.
1937. Quartet for Piano and Strings in A major.
1938. Sonata for Two Clarinets (unaccompanied).

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RUTH POSSELT

RUTH POSSELT was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. When eight years old she won a scholarship from Emanuel Ondricek, with whom she continued, and eventually completed her studies. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe and appeared in recitals and as soloist with the major symphony orchestras in each principal country, including Soviet Russia. Among the orchestras with whom she appeared were the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad and the Moscow Philharmonic, and others.

In the season of 1935–36 she returned to America for an extensive tour, which included appearances with the Chicago and Detroit orchestras. She played at a Boston Symphony concert on Monday evening, March 25, 1935, in the Violin Concerto of Tchaikovsky, and in the longer series in the Concerto of Dvořák, on October 30 and 31, 1936. She made another tour of Europe in the year 1937.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, and October 16, 1936.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the "*Scènes Historiques*" in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the

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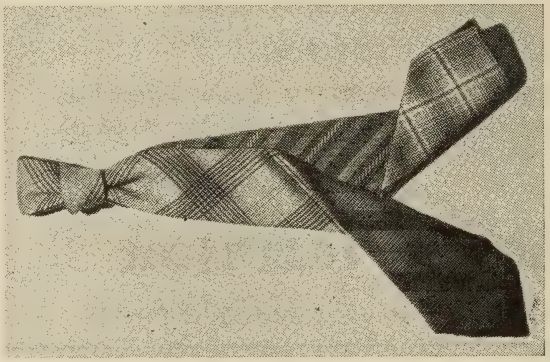
distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of

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needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point

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that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he re-

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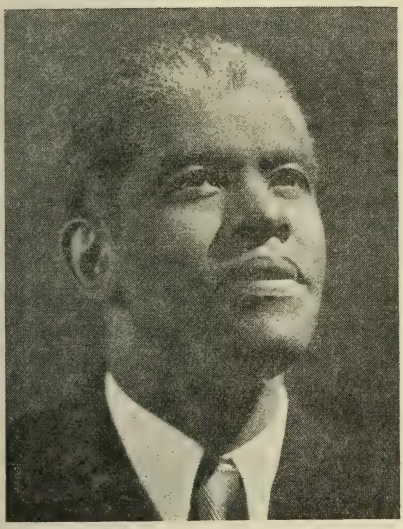
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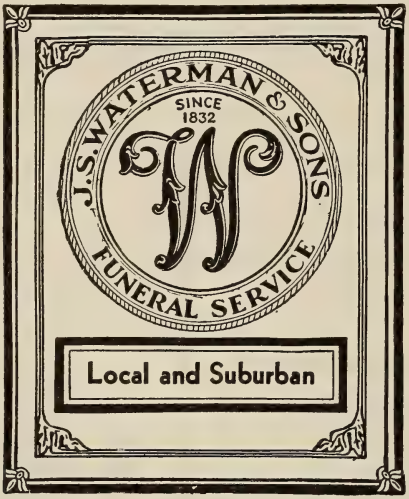
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turned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole,



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one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

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The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 278), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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Seventh Programme

FRIDAY AFTERNOON, NOVEMBER 25, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 26, *at* 8:15 *o'clock*

EUGENE GOOSSENS, *Conducting*

HANDEL.....Overture to the "Occasional Oratorio"
(*First performances at these concerts*)

SCHUMANN......"Carnaval"
(Orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin)
(*First performances at these concerts*)

GOOSSENS.....Two Nature Poems
a. Pastoral
b. Bacchanal
(*First performances at these concerts*)

INTERMISSION

TCHAIKOVSKY....."Manfred," Symphony, *Op.* 58
(after Byron's Dramatic Poem)

I. Manfred's Wanderings and Despair
Lento lugubre; Moderato con moto; Andante; Andante con duolo
II. The Witch of the Alps
Vivace con spirito; Trio: L'istesso tempo
III. Pastorale: Andante con moto
IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death
Allegro con fuoco; Andante con duolo; Tempo primo; Largo

This programme will end about 4:35 on Friday Afternoon, 10:20 o'clock on Saturday Evening

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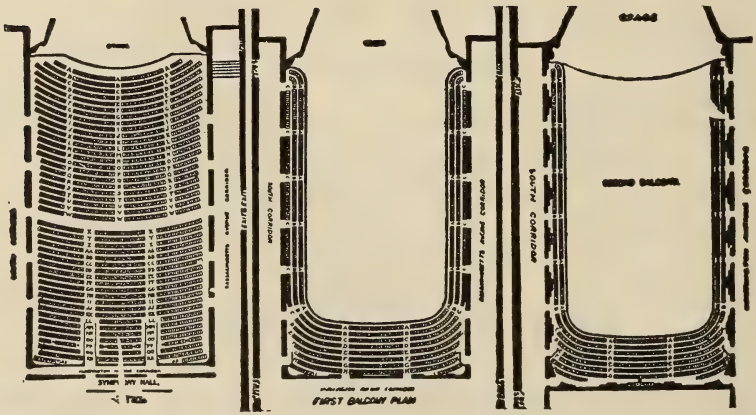
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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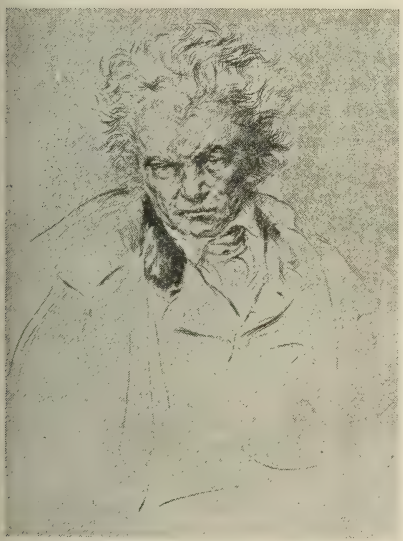
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Sculpture by George Aarons and Paintings by Gaston Bladet

THE MISSA SOLEMNIS

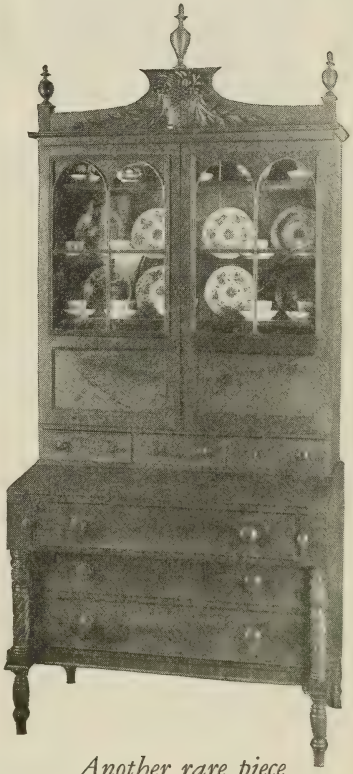
The concerts of next week will be devoted to Beethoven's great Mass in D, the *Missa Solemnis*. Only three performances of the work have been given by the Orchestra. It was heard at the inaugural exercises of Symphony Hall,



BEETHOVEN — *after the dry-point by Arthur William Heintzelman*

October, 1900; during the Beethoven Centenary Festival, 1927; and at a Pension Fund Concert last April. The performances in the Friday and Saturday series are the result of Dr. Koussevitzky's desire to present the work to the subscription audiences. At these performances, the Orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, Conductor, and four soloists: Jeannette Vreeland, Soprano; Anna Kaskas, Contralto; John Priebe, Tenor; and Norman Cordon, Bass.

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SCULPTURE BY GEORGE AARONS AND PAINTINGS BY GASTON BLADET

Sculptured figures, portraits and decorative pieces by George Aarons may be seen in the First Balcony Gallery, together with a number of paintings by Gaston Bladet, flute player of the Orchestra from 1923 until his death last April. Although M. Bladet cultivated the art of painting with an affection equal to that lavished upon music, Mr. Aarons has devoted his principal attention to sculpture.

He was born in St. Petersburg in 1896, coming to America at the age of ten. Shortly after his arrival in this country, he manifested such talent for sculpture that he was prevailed upon to take it up professionally. He attended the School of the Boston Museum of Fine Arts, where he received two scholarships and a first prize in modeling. He subsequently studied at the Beaux Arts Institute of Design in New York, completing his courses with honor. Before returning to Boston, he collaborated with Solon Borglum and Bryant P. Baker.

Mr. Aarons has taught modeling throughout New England, and his work has been exhibited at the Pennsylvania Academy, the Art Alliance in New York and in Philadelphia, the Germanic Museum in Cambridge, the Boston Architectural Club and the Boston Museum of Fine Arts.

Dorothy Adlow has written as follows in the *Christian Science Monitor* concerning Mr. Aarons' work:

"Mr. George Aarons is a sculptor who has been working modestly at his art in Boston for several years. He has progressed independently, without benefit of the trumpetings and flourishes that keep up the courage of most artisans. He has made both portraits and imaginative subjects, in both of which he exercises ingenuity.

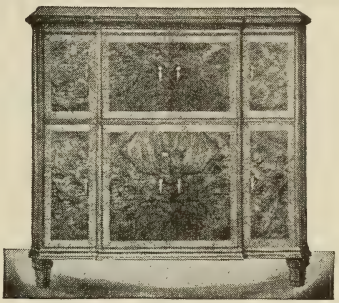
"For Mr. Aarons sculpture is more than a matter of pottering around in

clay and achieving a semblance. He begins with a plan in which he thinks in terms of construction, form and design, and he works details within the limits of that plan. In his work there is always proper balance of masses, the planes fall into the right relation. In his head of Poe, Mr. Aarons has expressed inner turmoil through the agency of outer calm. He uses suggestion rather than graphic portrayal, for what is implied may be more moving than what is fully related. It is not exaggerating to compare this truly powerful portrayal with that of Beethoven made by the Frenchman, Antoine Bourdelle."

Titles of the sculptured pieces are as follows:

1. Children of Mr. and Mrs. Charles Myers.
2. Children of Mr. and Mrs. Joseph Kaplan.
3. Chaos.
4. Portrait of Mr. John MacLane.
5. Portrait Head.
6. Negro Head.
7. Head—Detail from South Boston Housing Project.
8. Liberation—Sketch for a war memorial.
9. Figure.
10. Fountain Sketch.
11. Edgar Allan Poe.
12. Portrait of Dr. Harold Walker.
13. Orientale.
14. Mask of Mrs. Doris Hauman.
15. Henri Barbusse.
16. Master Tommy Andrews.
17. Baby Fountain.
18. Reflection.
19. Awakening.
20. Sketch—American Family.

Mr. Gaston Bladet has left memorials, more lasting than sound, of an avocation practiced whenever he could live in the warmth and light that his nature required. His best work was done in the clean, bright atmosphere of Algeria in 1909; in the south of France in 1912; and in the Adirondacks from 1924.



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Seventh Programme

FRIDAY AFTERNOON, NOVEMBER 25, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 26, *at* 8:15 *o'clock*

EUGENE GOOSSENS, *Conducting*

HANDEL.....Overture to the "Occasional Oratorio"
(*First performances at these concerts*)

SCHUMANN......"Carnaval"
(Orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin)

Préambule — Pierrot — Arlequin — Valse Noble — Eusebius — Florestan — Coquette — Les Papillons — Lettres Dansantes — Chiarina — Chopin — Estrella — Reconnaissance — Pantalon et Colombine — Allemande (Paganini) — Aveu — Promenade — Pause — Marche des Davidsbündler contre les Philistins.

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GOOSSENS.....Two Nature Poems

a. Pastoral
b. Bacchanal

(*First performances at these concerts*)

INTERMISSION

TCHAIKOVSKY....."Manfred," Symphony, *Op.* 58
(after Byron's Dramatic Poem)

I. Manfred's Wanderings and Despair
Lento lugubre; Moderato con moto; Andante; Andante con duolo

II. The Witch of the Alps
Vivace con spirito; Trio: L'istesso tempo

III. Pastorale: Andante con moto

IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death
Allegro con fuoco; Andante con duolo; Tempo primo; Largo

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EUGENE GOOSSENS

Born in London, May 26, 1893

THE antecedents of Eugene Goossens were goldsmiths in Belgium. England became the home of the family from the time that his grandfather settled there as conductor of the Karl Rosa Opera Company. His father, Eugene, was prominent as conductor of the same company. Eugene junior, had two brothers and two sisters, each of them musicians (Adolph Goossens, a horn player, was killed in the World War; Leon is a celebrated oboist*; Sidonie holds the position of harpist with the British Broadcasting Corporation Orchestra; Marie is the harpist of the London Philharmonic).

Eugene Goossens studied music in Bruges, Belgium, and at Liverpool before he entered the Royal College of Music in London. For four years after his graduation, in 1911, he was violinist in the Queen's Hall Orchestra, under Sir Henry Wood. In 1915 he became associated with the Beecham Opera Company, as conductor. In 1921 he organized his own orchestra for the setting forth of new music. He has subsequently conducted the British National Opera Company, the Karl Rosa Opera Company, each of the London orchestras, and

* Leon Goossens played in Jordan Hall, Boston, February 25, 1929.

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provincial orchestras as well; the Royal Choral Society, and the Handel Society. He came to America in 1923 to conduct the newly formed Rochester Philharmonic Orchestra, appearing also many times as guest conductor in various cities. In the year 1931 he became the regular conductor of the Cincinnati Symphony Orchestra.

The original compositions of Eugene Goossens are numerous, and include works for orchestra, for the stage, for chamber combinations, for the piano, and for voice. He has composed two operas, each to a text by Arnold Bennett. The first, "Judith," was produced in London in 1929, and was given in Philadelphia in the same year. *"Don Juan de Mañara,"* in four acts, was first performed at the Covent Garden in London, June 24, 1937.

Eugene Goossens conducted the Boston Symphony Orchestra as guest, January 22–23, 1926: Weber's Overture to *"Der Freischütz,"* Brahms' Fourth Symphony, Goossens' *"Sinfonietta,"* Delius' "On Hearing the First Cuckoo in Spring," and Debussy's "Iberia." When he conducted this orchestra January 24–25, 1930, his programme included Wagner's "A Faust Overture," Schumann's First Symphony, Goossens' Concertino for Strings, and Respighi's *"Feste Romane."* His Scherzo, "Tam O'Shanter," was performed at the Boston Symphony concerts on March 23, 1923, and his Rhythmic Dance on February 22, 1929.



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OVERTURE TO THE "OCCASIONAL ORATORIO"

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

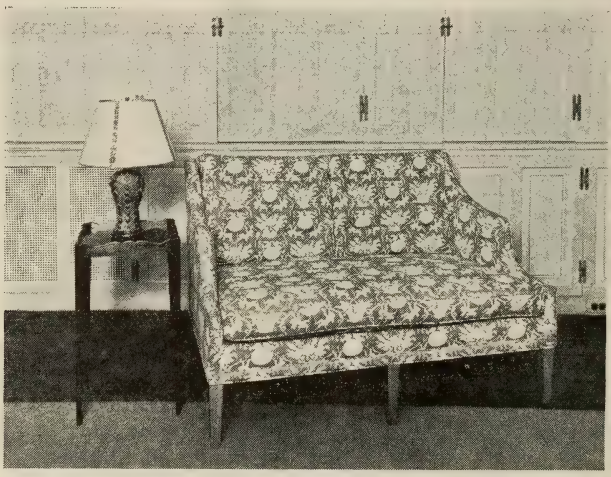
Handel composed his "Occasional Oratorio" late in 1745. It was first performed at Covent Garden, February 14, 1746.

The Overture was originally scored for two oboes, three trumpets (Trumpets I, II, and Principale), timpani, strings and continuo. Two flutes and two bassoons have been added.

IN THE year 1745, Handel's fortunes reached their lowest ebb. He had undergone at the beginning of the year his second bankruptcy. Intrigues and cabals had, as many thought, put an end to his career at last. Prostrate with sickness, he took refuge in Tunbridge Wells. He returned to London in October.

At this point an event occurred of the sort which Handel was always ready to turn to his advantage. London was thrown into a thorough scare by the ominous activities of Charles Edward, the Pretender, in Scotland. An army of highlanders advanced toward London, and at this threat of Jacobitism, the Hanoverian George II concealed his uneasiness with difficulty. Fearing that the city would be beseiged, many of its citizens moved southwards. When the invasion was abandoned, a wave of relief and new confidence in their king

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swept over the city. At this moment, and with great expedition, Handel wrote what he called his "Occasional Oratorio." The work was set to a text of Biblical character, and proclaimed the virtues of faith, liberty, and peace. Some early and casual references to the "Occasional Oratorio" as a "pastiche" were unjustified. Examination has proved the first two parts to be quite original; only four numbers were taken from the earlier "Israel in Egypt" and "God Save the King" from the "Coronation Anthem." One number, "War Shall Cease" was identical in its opening bars with Dr. Arne's highly popular "Rule Brittania."*

As more than one writer has pointed out, the title "Occasional Oratorio" may well have been an expression of the composer's intention to use this music as a payment of his obligations. He had gone into bankruptcy with several concerts of his subscribers' series of the season previous unperformed. These subscribers were sent free seats for the three performances of the "Occasional Oratorio," for which Handel hired Covent Garden in the month of February. The proportion of free tickets precluded any hope of profit from the performances. When the rebellion was overthrown and avenged by the Duke of Cumberland on April 16, the Prince of Wales ordered from Handel an

*Victor Schoelcher has stated that Handel was the originator of this tune, and that Dr. Arne borrowed it from him for his own opera "Alfred." But "Alfred" was composed five years earlier than the "Occasional Oratorio." Handel's use of it is a proof of its popularity.

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Oratorio to celebrate his brother's homecoming. "Judas Maccabæus," composed in great haste, was the result. "Judas Maccabæus" put Handel once more definitely upon the path of success and profit.

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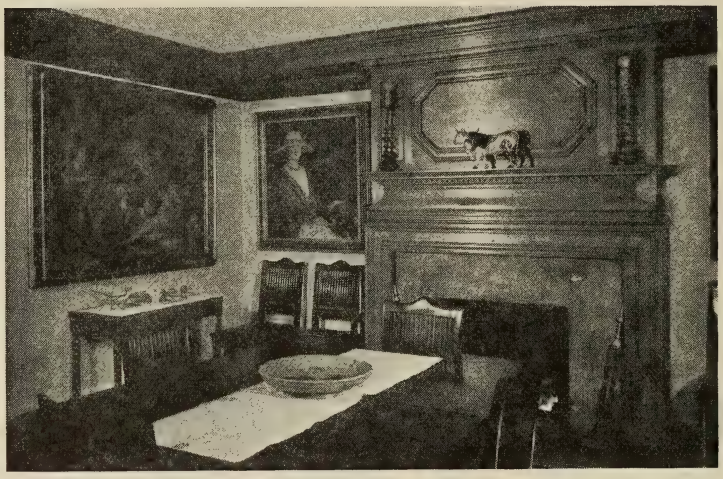
"CARNAVAL," *Op.* 9, FOR PIANOFORTE

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Orchestration by NICOLAS RIMSKY-KORSAKOV, ANATOL LIADOV, ALEXANDER GLAZOUNOV, and NICOLAI TCHEREPNIN

THERE has survived through the ministrations of Diaghilev's *Ballet Russe* a score in manuscript of an orchestration of Schumann's "Carnaval," inscribed as having been made by Rimsky-Korsakov, and his three pupils, Liadov, Glazounov and Tcherepnin. Yet the orchestration was made, according to the biography of Nijinsky by Romola Nijinsky, at the order of Sergei de Diaghilev for a ball in St. Petersburg after the first Paris season of his Ballet. At this time, 1909, Rimsky-Korsakov would have been dead a year. Rimsky-Korsakov's part in the proceedings, therefore, could only be explained by orchestral sketches which he may have made and left with his pupils. Madame Nijinsky states: "Diaghilev chose Glazounov for this extremely delicate and difficult task. The score of 'Carnaval' proves that Diaghilev was right to entrust the orchestration to him, for he rendered it perfectly, and in spite of the fact that both Liadov and Tcherepnin also



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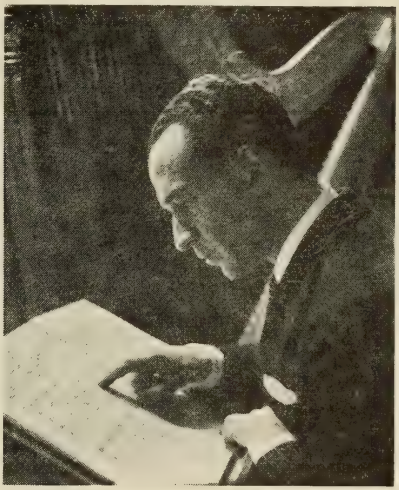
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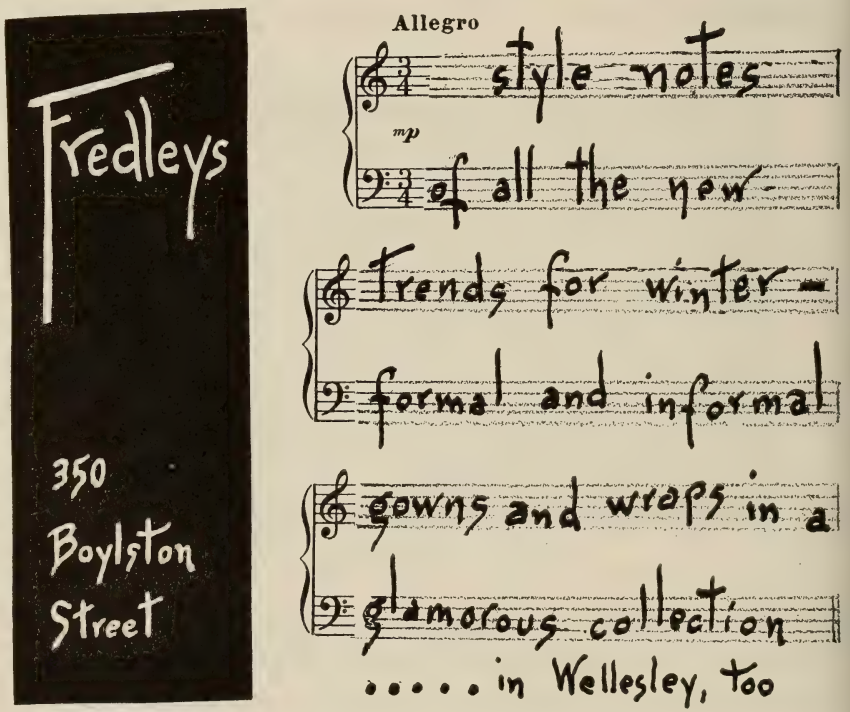
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collaborated, the final effect was as harmonious as if it had been orchestrated by a single person." There is no mention of Rimsky-Korsakov. The score gives no clue as to which numbers Liadov or Tcherepnin may have contributed. Schumann's music has all been used excepting "The Sphinxes."

The project for an orchestral *"Carnaval"* arose when, in 1909, the magazine *Satyricon* arranged for a charity ball, with an exhibition of dancing in the Sala Pavlovna. "The editor Kornfeldt," writes Madame Nijinsky, "and his friend, the poet Patiomkin, told Fokine that they were calling the party *'Carnaval.'* Fokine immediately thought of Schumann's enchanting early piano pieces. They translated characteristic bits of Schumann's life and letters to him, as he spoke no German, and he absorbed the atmosphere of the period. Who would do the decorations and costumes? Fokine suggested Bakst, of course. Kornfeldt said he would be perfect, but too expensive. Fokine persuaded him to do it for half his usual fee, and gave him part of his own pay, for which Bakst presented him with a painting. Bakst was enchanted with the idea, and immediately saw costumes of the time of Schumann, the Austrian Biedermeier period of eighty years before."

When Diaghilev's company mounted the *"Carnaval"* in Paris in the



1910 season, Nijinsky replaced Leontiev, the original Harlequin, and Karsavina replaced Lopokova as Colombine. Nijinsky made this one of his unforgettable parts. *"Carnaval"* was in the company's repertory in America, and was presented in the Boston Opera House, February 2, 1916. Colonel W. de Basil's *Ballet Russe* announced the same orchestration in their production of the season of 1935–36.

Schumann composed his "Carnaval" in 1834 and 1835. The set of twenty-one pieces, as published, bore the sub-title *"Scènes mignonnes sur quatre notes."* The four notes which form the basis of most of the little pieces, together with the title "Estrella" over one of them, gives a clue to the direction which the composer's thoughts and affection were taking at the time. "Estrella" was Ernestine von Fricken, the fair young beauty from the town of Asch in Bohemia who had won Schumann's heart for the time being, and almost his hand. Schumann explained the riddle of the four notes to his friend Ignaz Moscheles three years later in a letter accompanying the score:

"The 'Carnaval' came into existence incidentally, and is built for the most part on the notes A, S, C, H, the name of a small Bohemian town where I had a lady friend, but which, strange to say, are also the only musical letters in my name. The superscriptions I placed over

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them afterwards. For is not music itself always enough and sufficiently expressive? *'Estrella'* is a name such as is placed under portraits to fix the picture better in one's memory; *'Reconnaissance,'* a scene of recognition; *'Aveu,'* an avowal of love; *'Promenade,'* a walk such as one takes at a German ball with one's partner. The whole has no artistic value whatever*; the manifold states of the soul alone seem to me of interest. . . ."

The notes are given in a separate place in the score under the title "Sphinxes," in three forms:

S C H A (E-flat, C, B, A, *"Es"* being the equivalent for the note E-flat in the German language, and *H* for B-natural. This gives the musical letters in Schumann's name in order).

As C H ("Asch" reduced to the three notes A-flat, C, B).

A S C H ("Asch" represented by the four notes).

The "Carnaval" appears as a sort of fantastic masquerade in which the costumed figures and the faces of Schumann's musical friends pass in fleeting review. "Chiarina" is Clara Wieck, Schumann's fellow pupil. Chopin is represented by an imitation of his style; Paganini, then the virtuoso of the hour, by a show of brilliant passage work. The final "March of the Band of David Against the Philistines" refers to the *Neue Zeitschrift für Musik* which Schumann, with other musical

* The composer's modest opinion has been contradicted unmistakably enough by posterity.

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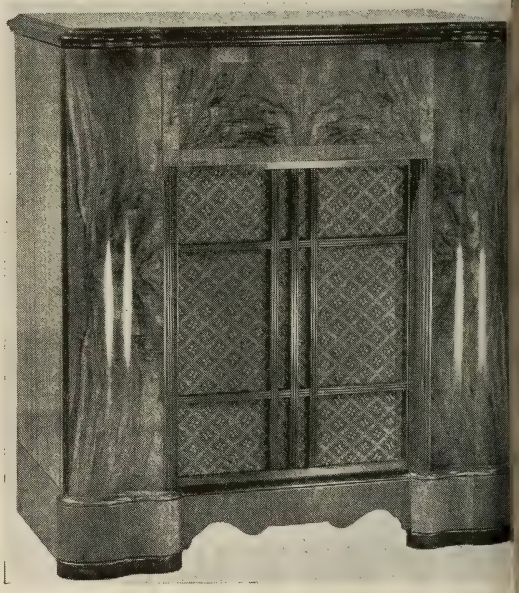
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liberals, had just organized. The "Davidsbündler" were Schumann and his fellow editors, dedicated to the recognition of new musical trends, equally sworn to put to confusion the Philistines, the conservatives of the profession. Schumann appeared in the *Zeitschrift* in alternate guises, as Florestan, which was his quick, ardent and impulsive nature, and as Eusebius, his more reasonable, thoughtful and reflective self.

Frederick Niecks, in his life of Robert Schumann, describes the "Carnaval" as follows:

"The *'Carnaval'* is a higher kind of *'Papillons.'** Somebody called it a glorification of the ballroom, of its noisy rejoicings, its motley masquerade, and its secret whisperings of love. Schumann himself referred to it as a *'Maskentanz,'* a masked ball, and before adopting the present title thought of *'Burlesques'* and of 'Frolics [*'Schwänke'*] on Four Notes.' The *'Carnaval'* does not give one comprehensive view, but rather a series of glimpses. In comparing it with the *'Papillons'* we find that the young master's drawing shows greater firmness of line and more forcibleness of characterization. In short, both as a

* Schumann's *"Papillons,"* his Opus 2, which had appeared in 1832, was also a suite of fragmentary pieces, with a carnival suggestion. The composer had in mind figures from the *"Flegeljahre"* of his beloved Jean Paul Richter. The *"Grossvatertanz"* appears in this, as in the *"Carnaval."*

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man and as an artist Schumann proves himself maturer. The reader will remember his own comparison between the *'Davidsbündler'* and the *'Carnaval'*: 'I think they are *quite different* from the *Carnaval,* and are to it as faces are to masks.' The *'Carnaval'* comprises twenty-one pieces, each having a superscription. Some of these have already been explained in Schumann's letter to Moscheles. Of the others the greater number do not stand in need of explanation. *'Réplique'* is no doubt a mocking reply to *'Coquette.' 'Papillons'* may this time be real butterflies. The last piece but one is entitled *'Pause,'* during which preparations for a great fight are going on — a hurrying to and fro, everyone hastening to join his standard for battle. And then begins the *'Marche des Davidsbündler contre les Philistins,'* the march of the champions of progress and idealism against the upholders of tradition and commonplace — the climax of the composition. Exuberance of youth and faith in their good cause animate the valiant band of the *'Davidsbündler.'* The Philistines, represented by the old tune, the 'Grandfather's Dance,' show pluck, but in the end are completely routed."

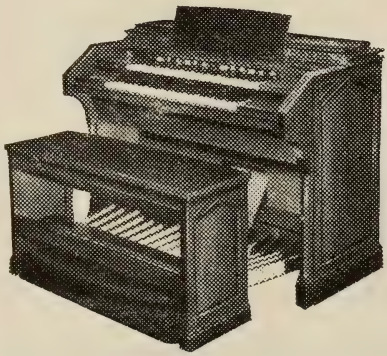
~

It was as Harlequin that Nijinsky's future wife first beheld the dancer in the brilliant exercise of his art.

"The scenery used for Schumann's *'Carnaval'* was a heavy velvet curtain of royal blue, painted with beautiful garlands of roses. The costumes were of the lovely Biedermeier period. The audience in-

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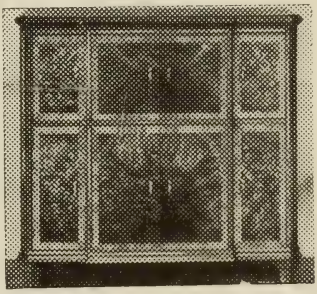
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stantly grasped its light-hearted gaiety. The scene changed. Pierrot, Papillon, and Pantalon flirted and swept across the stage, like so many little whirlwinds. Suddenly a slim, lithe, cat-like Harlequin took the stage. Although his face was hidden by a painted mask, the expression and beauty of his body made us all realize that we were in the presence of genius. An electric shock passed through the entire audience. Intoxicated, entranced, gasping for breath, we followed this superhuman being, the very spirit of Harlequin incarnate; mischievous, lovable. The power, the featherweight lightness, the steel-like strength, the suppleness of his movements, the incredible gift of rising and remaining in the air and descending in twice as slow a time as it took to rise — contrary to all laws of gravitation — the execution of the most difficult pirouettes and *tours en l'air* with an amazing nonchalance and apparently no effort whatever, proved that this extraordinary phenomenon was the very soul of the dance. With complete abandon the audience rose to its feet as one man, shouted, wept, showered the stage with flowers, gloves, fans, programmes, *pêle-mêle* in their wild enthusiasm. *This magnificent vision was Nijinsky.* My one desire, from that moment on, was to know more about the extraordinary manifestation of art embodied in this entire company, and the individuals who had succeeded in creating it."

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The pieces are scored for large orchestra with two harps, piano and a considerable percussion.

WHEN the Two Nature Poems were performed in Cincinnati, Mr. Goossens furnished for the programme the sketch here quoted:

"Some years ago — in the autumn of 1919, to be exact — my publisher, the late Otto Kling, heard me play (from rough orchestral sketches) the two pieces on today's programme. He immediately suggested that I postpone their orchestration and convert them straight away into piano pieces. I consented, and after composing an additional piece entitled 'Awakening,' the three numbers were published under the title 'Three Nature Poems for Piano.' They were dedicated to Moiseiwitsch, who performed them the following year in London at his Queen's Hall recital.

"It occurred to me last summer [1937] that as the pieces had

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originally been devised for orchestra, and as eighteen years had elapsed since they first saw the light, I might as well carry out my original intention of orchestrating them. I therefore (after rejecting 'Awakening' as being too pianistic and consequently unsuitable for instrumentation) set to work last September on 'Pastoral,' which I finished three weeks later on the 'Lafayette' en route to New York. 'Bacchanal' was scored in Cincinnati during January and February of the present year.

"The pieces are an attempt to depict in sound certain aspects of Nature and the resultant moods aroused by those aspects in the composer. On the title page of the original piano-sketches are the following prose-poems which I wrote at the time in an endeavor to supply the listener with the key to these moods:

"I. *'Pastoral.'* Languor of summer day in the heart of rich countryside; sunlit green of ancient trees and scent of hot grass; shimmering haze, enveloping distant hills and unfathomable blue of near-by lakes. Over all, a song which swells to ecstasy, and subsides again into wistful melancholy, and night.

"II. *'Bacchanal.'* Riot of leaves, sun-drenched grass and flowers; straining trees, white-flecked sea and the West Wind. Then a song of Autumn: yearning, insistent — against the stirring of restless woods. More powerful it rises: wilder it throbs: and soon all Nature succumbs to the frenzy of its mad rhythm."

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"MANFRED," SYMPHONY IN FOUR TABLEAUX, After the Dramatic Poem of Byron, *Op.* 58

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky composed his "Manfred" Symphony between April and December, 1885. It was first performed March 23, 1886, at Moscow under the direction of Erdmanndörfer. Theodore Thomas obtained and performed the music before the end of the year (New York Philharmonic Society, December 4, 1886). The first performance at the concerts of the Boston Symphony Orchestra was under Mr. Gericke, April 27, 1901. There have been subsequent performances February 8, 1902, April 30, 1904, March 11, 1905, April 8, 1911, and December 31, 1920.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, bass drum, triangle, cymbals, glockenspiel, tam-tam, tambourine, two harps, organ and strings. The score is dedicated to Mily Balakirev.

Byron's "Manfred," a sort of nineteenth century "Faust," with its story of the sage who has acquired knowledge of evil at the price of his soul, its occultism, its pure image of womanhood, made an inevitable impression upon romantic susceptibilities. Byron wrote to

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his publisher in 1817 of the three acts of his dramatic poem as "of a very wild, metaphysical, and inexplicable kind. Almost all of the persons – but two or three – are spirits of the earth and air, or the waters; the scene is in the Alps; the hero is a kind of magician, who is dominated by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these spirits, which appear to him and are of no use; he at last goes to the very abode of the Evil Principle, in *propria persona,* to evocate a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act is found by an attendant dying in a tower, where he had studied his art."

In 1885 there was no longer the absorbing interest in the eerie and supernatural which had taken its hold on the imagination of Robert Schumann when he made his musical setting of the poem in 1848. The melancholy musical mood of Tchaikovsky was closely attuned to the dark cast of Byron's verse. The gloomy figure of this poem who felt himself an outcast from the world, who was haunted by thoughts of the evil he had done, who longed for the oblivion death would bring, and yet clung to life, must have been a concept sympathetic to the introspective and self-torturing Tchaikovsky.

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Mily Balakirev in a letter of 1882, but Tchaikovsky did not immediately take it up. When, in 1885, he set aside his project for an opera, "The Enchantress," to plunge into the woes of "Manfred," it was with some reluctance, for the composer of four symphonies had become increasingly abstract in his symphonic tendencies, and the outline his friend in St. Petersburg had sent to him was heavily laden with pictorial images. He warmed to his task as it progressed, until at its completion he was ready to call "Manfred" the best of his orchestral compositions. It was in later years that he thought a good deal less of "Manfred," and contemplated preserving the first movement only, as a symphonic poem.

The scheme of "Manfred" as described in the score is as follows:

"I. MANFRED WANDERS IN THE ALPS. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult sciences, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of Hell are subject to him, nor anything in the world, can give him the forgetfulness for which alone he yearns. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.



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"II. The Witch of the Alps appears to Manfred beneath the rainbow of the cataract.

"III. Pastoral. Simple, free, and peaceful life of the mountaineers.

"IV. The underground palace of Arimanes. Manfred appears in the midst of the Bacchanal. Evocation of the ghost of Astarte. She foretells to him the end of his earthly woes. Manfred's death."

"Manfred" bears the title "Symphony" by the general scheme of its four movements, the second having the aspect of a scherzo, the third of a slow movement. Yet the composer did not number among his symphonies this decided excursion into programme music (in order of composition it comes between the Fourth and Fifth Symphonies).

The principal theme of "Manfred," which is darkly stated by the bass clarinet and bassoons at the very beginning, recurs in each of the movements, unifying the music as the mood of Manfred dominates Byron's poem. A theme rising immediately from this and sung by the wood winds and horns has been characterized as Manfred's desperate longing for oblivion. This theme also is to undergo recurrence and development. After a long and varied working of these and affiliated motives in an intensely dramatic fashion, the music subsides to a gentle *andante* suggestive of Astarte, the maiden whom Manfred has loved and whose beauty, even after her death, still haunts his imagina-

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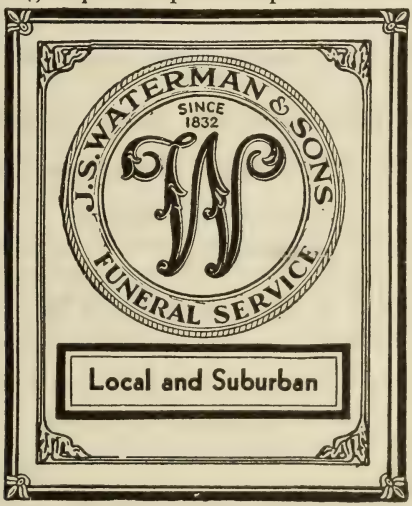
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tion. The melody of Astarte is first given forth gently by the muted strings. The vision is fleeting in the music as in the poem. The theme of Manfred in impassioned utterance brings the climax.

The second movement is headed "The Witch of the Alps appears to Manfred beneath the rainbow of the cataract." The allusion is to the second scene of Act II in the poem, in which Manfred, wandering by an Alpine torrent and entranced by the play of the sunlight upon the spray, invokes, according to his special powers, the spirit of nature in this fair aspect. Lord Byron described the waterfall in the journal of his Swiss tour as "neither mist nor water, but something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." The music, *vivace con spirito,* is light and fanciful in character; a loud chord punctuated by the triangle introduces an opalescent passage with wood-wind chords over string arpeggios recalling the stage direction: "Manfred takes some of the water into the palm of his hand and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbeam of the torrent." The Trio of this Scherzo is a songful melody in D major by the violins with harp chords for accompaniment, the song surely of the fairy herself. The first portion returns, differently treated, with a dramatic restatement of the Manfred motive at the last.

The third movement, entitled "Pastorale – Simple, free, and peaceful life of the mountaineers," may be looked upon as an idyll of Manfred's wanderings upon Alpine slopes. There is no more direct



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allusion to the poem, although the scene of Manfred and the Chamois-Hunter has been conjectured. This *andante* opens with a melody for the oboe with string accompaniment. The melody, considerably developed, works up to a climax in which the Manfred motive is loudly intoned by the trumpets. There is a subsidence and a return to the matter of the pastoral opening.

The Finale, *allegro con fuoco,* is called "The underground palace of Arimanes." Manfred, desperate and distraught when his power to invoke supernatural spirits has brought him no alleviation, descends to the realm itself of the Prince of Evil. The movement opens with a wild bacchanal, a dance which is certainly not referred to in Byron's scene of the hall of Arimanes (the monarch of evil spirits is there disclosed seated in dignity upon his throne of fire). Manfred evokes the ghost of Astarte. Appearing in all her loveliness, she has no word for him but an ominous farewell and a warning of his pending death. The music rises to a ghostly climax in which the motives of Manfred are heard once more. The melody of Astarte appears, but is quickly dispersed. At last the death of Manfred is at hand. *Fortissimo* chords become ominous by the first introduction of the organ in a plain suggestion of the *Dies Irae.* The work ends *pianissimo.*

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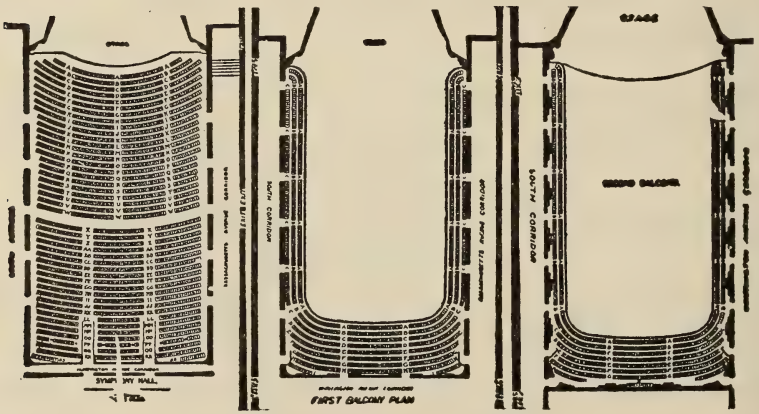
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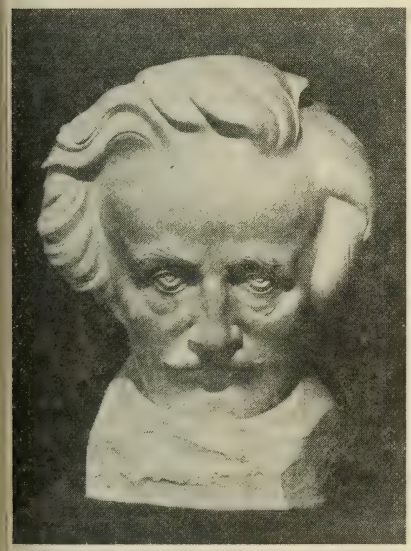
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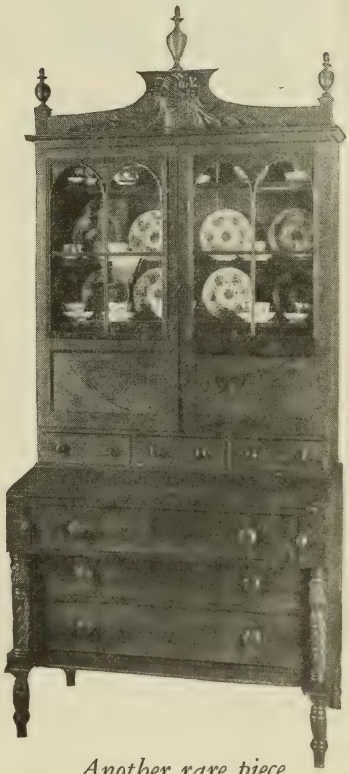


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* * *

"Mr. Koussevitzky is a deft and canny program-builder, with a lively sense of public psychology. He had devised for his first evening concert in Carnegie Hall a perfectly constructed list of pieces, fit for the occasion, the place, the mood, the time. First the 'Tombeau de Couperin' of Ravel, with its exquisite artificiality and grace, its delicate touch of harmonic asperity, its craft and guile and charm. Then the great Fifth Symphony of Sibelius, with its nobly heroic passion and inspiration. And, as closing piece, another Fifth Symphony, which, as Sir James Barrie's Policeman would certainly have recognized, is infalliable.

* * *

"The whole programme, in fact, was infalliable. Its hearers followed it with absorbed intentness, and rewarded each performance with that peculiar kind of fervor that one notes at a Boston Symphony concert.

"It was a joy to hear once more the splendid orchestra, especially in its playing of the Sibelius symphony. In the matchless finale, with its strange and mystical coda — music which is uplifted upon a secret wave of valor and exaltation and heroic strength — one thought, as one listened, of the composer's own description of his mood at the time that he composed it:

"'. . . As if I were preparing to quit this life, and while descending into my grave, shot an eagle on the wing — sighted well and skillfully, and without a thought of what was to come.'"

— Lawrence Gilman *in the N. Y. Herald-Tribune,* November 18, 1938.



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SATURDAY EVENING, DECEMBER 3, *at* 8:15 *o'clock*

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Andante assai ben marcato; Tempo primo

GLORIA: Allegro vivace; Larghetto; Allegro

INTERMISSION

CREDO: Allegro ma non troppo; Adagio;
Andante; Allegro; Grave

INTERMISSION

SANCTUS: Adagio: Mit andacht; Allegro pesante;
Presto; Preludium: Sostenuto ma non troppo;
Andante molto cantabile
(Violin solo, RICHARD BURGIN)

AGNUS DEI: Adagio; Allegretto vivace;
Allegro vivace; Tempo primo

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven began to compose his second Mass, "The Missa Solemnis," at the end of 1818, and completed it by the middle of 1823. The first performance was in St. Petersburg under the patronage of Prince Nicolas Galitzin, April 6, 1824. The *Kyrie, Credo* and *Agnus Dei* were performed at the concert in Vienna in which the Ninth Symphony also had its first performance, May 7, 1824. The first performance in America may have been one given by the Church Musical Association of New York, at Steinway Hall, May 2 and 3, 1872. Theodore Thomas conducted a performance in the Seventh Regiment Armory in New York, 1882.

The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, March 12, 1897. The Mass was performed at the dedication of Symphony Hall, October 15, 1900, Wilhelm Gericke conducting, and the Cecilia Society appearing with the Orchestra. There was a performance at the opening of the Beethoven Centenary Festival by this Orchestra in Symphony Hall, March 22, 1927, under the direction of Serge Koussevitzky. The Harvard Glee Club and the Radcliffe Choral Society assisted, and the soloists were Olive Marshall, soprano, Jeanne Gordon, contralto, Tudor Davies, tenor, and Arthur Middleton, bass. The second performance by this Orchestra was at a Pension Fund concert, April 26, 1938, again with the choruses of Harvard and Radcliffe. The soloists were Jeannette Vreeland, soprano, Kathryn Meisle, contralto, John Priebe, tenor, and Mack Harrell, bass.

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It was published in 1826, by the firm of Schott and Sons. The dedication was to Rudolph, Archduke of Austria and Archbishop of Olmütz.

Kyrie

Kyrie eleison, Christe eleison.

Lord, have mercy. Christ, have mercy.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter gloriam tuam, domine Deus, Rex coelestis, pater omnipotens, Domine fili unigenite. Jesu Christe, domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissi-

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that

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mus, Jesu Christe, cum sancto spiritu in gloria Dei patris. Amen.

takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God, the Father. Amen.

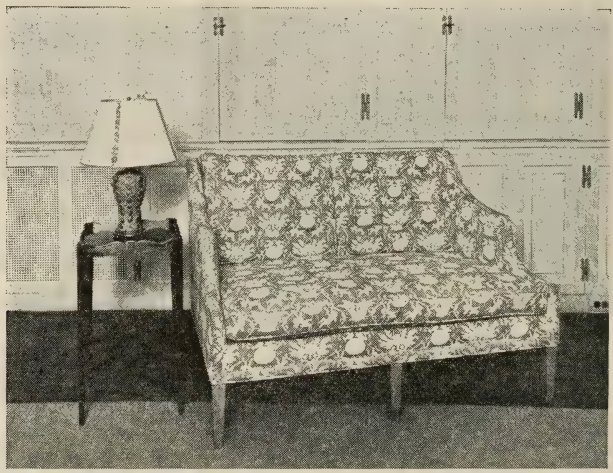
Credo

Credo in unum Deum, Patrem omnipotentem, Factorem coeli et terrae visibilium omnium et invisibilium. Et in unum Dominum Jesum, Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu sancto

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God; Light of Light; true God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate

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ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scipturas. Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et Unum, Sanctam, Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And He is to come again with glory to judge the living and the dead, of whose kingdom there shall be no end.

And in the Holy Ghost, the Lord and Life-giver, who proceedeth from the Father and the Son; who, together with the Father and the Son, is adored and glorified; who spoke by the Prophets. And one Holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

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Sanctus

Sanctus dominus, Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy, Lord of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy upon us, grant us thy peace.

When it became known to the friends of the Archduke Rudolph of Austria, about the middle of 1818, that he was to be elevated to the position of Archbishop of Olmütz, Beethoven undertook to compose a Mass for the ceremony of the installation, his second treatment

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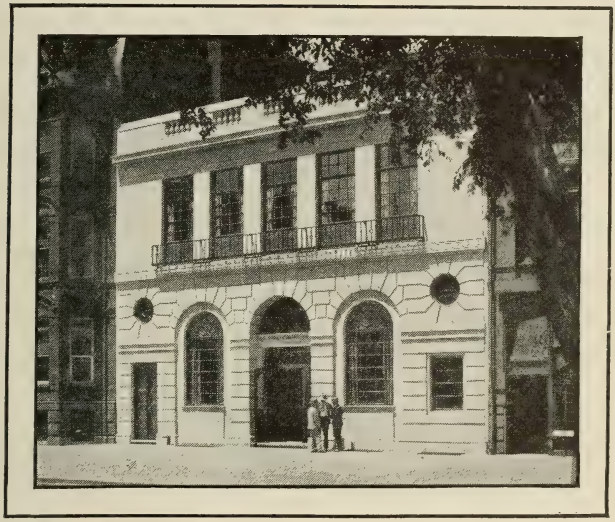
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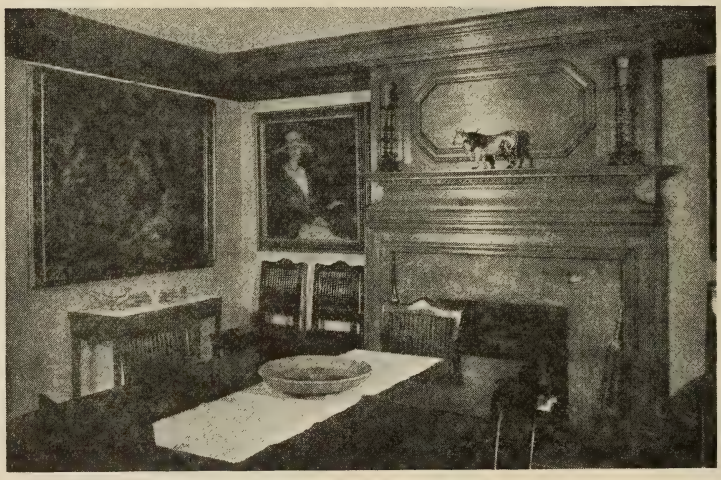
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of this form. There was no obligation involved. "Without bidding, invitation, or summons of any kind," so Anton Schindler has written in his life of the master, "Beethoven resolved to compose a Mass for the solemnity; thus turning again, after the labors of many years, to the branch of his art toward which after the symphonic form – as he himself often said – he felt himself drawn."

This in itself should be proof, if proof were needed, of Beethoven's sincere affection for his aristocratic pupil* which over-balanced the composer's impatience with rank, the need for ceremonial address, and the annoyance of giving lessons in harmony to an amateur, appointments which Beethoven never hesitated to postpone or cancel. When the ceremony of the installation took place on March 20, 1820, the Mass was far indeed from completion. Thoughts of his friend could hardly long have followed the composer as he expanded each number of the service into inordinate length, probed into the dramatic implications of the text until all association with ritual was left behind.

"We stand in the presence," wrote d'Indy, "of one of the greatest masterworks in the realm of music. Only works like Bach's Mass in

* Beethoven referred to his Archduke as *"meine liebes Erherzoglein Rudolph"* (from a letter to Ries, May 25, 1819).



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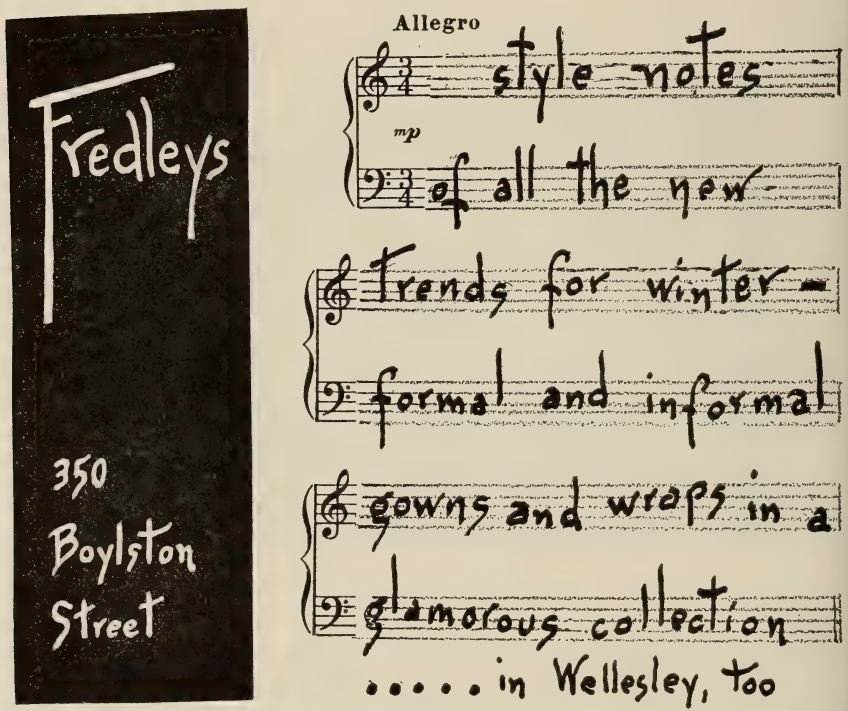
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B minor, and Wagner's 'Parsifal' can be compared with it.* During four consecutive years Beethoven constructed this prodigious monument; 'he seems as though transfigured by it,' say those who approached him. He dwells above terrestrial contingencies, and he knows that he is writing upon a divine text. He has had the sense and the accentuation of the Latin words of the Holy Sacrifice minutely explained to him. He is armed to compose the sublime hymn of prayer, of glory, of love, and of peace, to which he adds the epigraph: 'Coming from the heart, may it go to the heart.' "

D'Indy admits that this is not liturgical music; written for Beethoven's usual orchestra, it could hardly have been suitable for a church service. Yet the French musician, himself a devout Roman Catholic, stresses the closeness of the *Missa Solemnis* to his own faith. "How can one venture to assert that the entire Mass is not an ardent 'act of faith,' that the *Credo* does not proclaim on every page 'I believe not merely in a vague divinity, but in the God of the gospel and in

* From "Beethoven — A Critical Biography," by Vincent d'Indy. There follows a minute description of the Mass conspicuous for its spiritual penetration. As invaluable in its way is the long and careful analysis by Donald Francis Tovey in his "Essays in Musical Analysis." Further attention is called to the forthcoming book of Romain Rolland — "Beethoven — *Le chant de la Resurrection*," which devotes a full chapter to the Mass.



the mysteries of the incarnation, the redemption, and the life eternal?' How gainsay the penetrating emotion — so new in music — which attends these affirmations, and which springs solely from a Catholic comprehension of these dogmas and mysteries?" It was very natural that d'Indy felt this way; indeed it would have been surprising if he had not. The more general opinion is voiced by Thayer when he wrote: "The most obvious fact which confronts the analytical student is that Beethoven approached the missal text chiefly with the imagination and the emotions of an artist, and that its poetical, not to say dramatic elements are those which he was most eager to delineate." Although at rare moments in his life Beethoven turned to the Church, as when he led his nephew to the confessional, or when he consented to the ministrations of a priest in his last illness, there is evidence enough that the composer's concept of God was not primarily churchly. "In order to write true church music," wrote Beethoven in his *Tagebuch* during the composition of the Mass, "look through all of the monastic church chorals and also the strophes in the most current translations and perfect prosody in all Christian-Catholic psalms and hymns generally. Sacrifice again all the pettinesses of social life to your art. God above all things! For it is an eternal providence which

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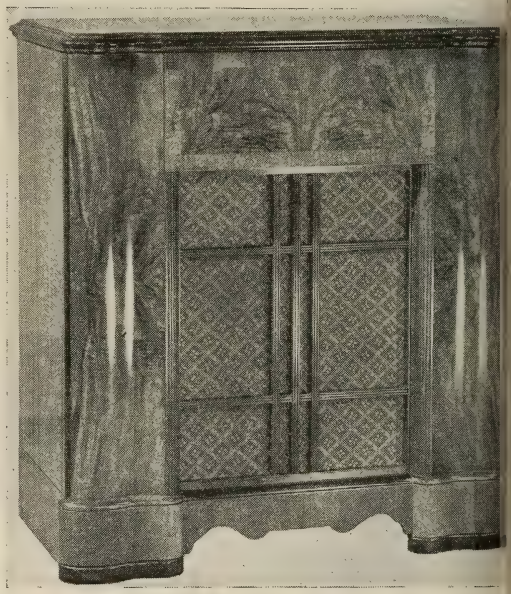
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ARSIFAL — AMFORTAS! DIE WUNDE! (*Amfortas!* The Spear Wound!) (*Act 2*) **CHLUSSGESANG** (Mir Eine Waffe Taugt) (Only One Weapon Serves) (*Act 3*) (*Wagner*) **OHENGRIN — LOHENGRIN'S ABSCHIED** (*Lohengrin's Farewell*) (*Act 3*) (*Wagner*) M-516 (15212–15213)	Lauritz Melchior, *Tenor* with the Philadelphia Orchestra Eugene Ormandy, *Conductor*
COQ D'OR-SUITE *(Rimsky-Korsakov)* M-504 (12347–12349) AM-504 (12350–12352)	London Symphony Orchestra conducted by Eugene Goossens
REE-CORNERED HAT — DANCES *(Manuel De Falla)* M-505 (4406–4407)	Boston "Pops" Orchestra Arthur Fiedler, *Conductor*
2 OVERTURE (Overture Solennelle) *Tschaikowsky, Op. 49)* M-515 (12411–12412)	Boston "Pops" Orchestra Arthur Fiedler, *Conductor*

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realistic treatment of the emotional motive of the longing for 'peace in our time, O Lord,' with its plain hinting at the drums and trumpets of war, and, according to the old Vienna tradition of which Hans Richter used to speak, the beating of the wings of the dove of peace in the orchestral interlude that precedes the final *'Dona pacem.'** Yet oddly enough, personal as Beethoven's expression is throughout the Mass, and colossal as are both the emotion in the great choruses and the technical art with which that emotion is piled up, we never for a moment get the impression that Beethoven is trying to impress us with 'effects.' Cherubini can bend the resources of counterpoint to the creation of imposing mass effects with the best of them. But with him we are just a trifle conscious that the master strategist is at work, knowing just how to deploy his armies and take the position by assault, but himself remaining a more or less detached spectator of it all; whereas with Beethoven, in spite of the vastly greater vehemence of his choral utterance and the enormously extended range of his contrapuntal devices, we somehow forget the man himself in the music. The spectator does not exist for him. The final impression, as in 'Fidelio,' is of a sincerity so profound, so self-less, that the creator is felt in his creation rather than perceived in it."

~

* Beethoven wrote both in his sketches and in the complete score at this place: "Prayer for internal and external peace." A drum-roll in the *Agnus Dei*, suggesting the approach of an enemy, was not new with Beethoven, Haydn having used a similar effect in his Mass of 1796. Beethoven rewrote the timpani part of his *Agnus Dei* so often that he wore a hole in the heavy paper of the manuscript score.

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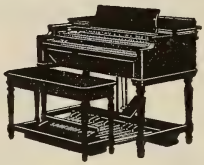
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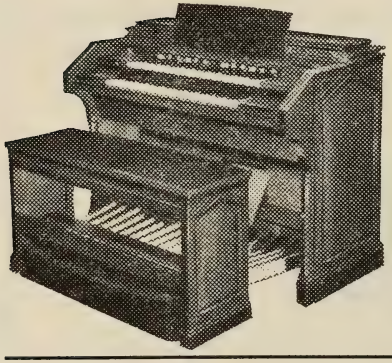
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Beethoven, living with his sketches as in a world of his own, surprised those of his friends who looked in upon him at his summer quarters in Mödling by his wild demeanor. "I must confess," Schindler has written, "that never, before or since that time, have I seen Beethoven in such a state of absolute abstraction from the world as was the case more especially in the year 1819. . . . At the very commencement of this new labor, he seemed to be quite a different man." The Beethoven of 1819 had recently completed his mighty *Hammerklavier* Sonata in B-flat, *Op.* 106. He had hardly completed the Sonata when the plans for the Mass began to absorb him. During the prolonged labor of the Mass, he turned often to his Ninth Symphony, which was in full course of creation. Schindler, and others who were close to him, observed that he was so deep in his music as to be often scarcely aware of what was going on around him.

"In the year 1819," wrote Schindler, "while engaged in the composition of his second Mass, Beethoven was truly the boisterous, heaven-storming giant, and more particularly in the autumn when he wrote the *Credo* with the exceedingly difficult fugue. He lived at that time at Mödling, in the Hafner House, as it is called, where I paid him frequent visits and witnessed most extraordinary incidents, many of them arising from the mismanagement of his domestic affairs;

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for he had continued to keep house ever since 1816, though his nephew was at an academy, and he, of course, quite alone."

In August, Schindler, accompanied by the musician Johann Horsalka of Vienna, visited the musician in his summer home.

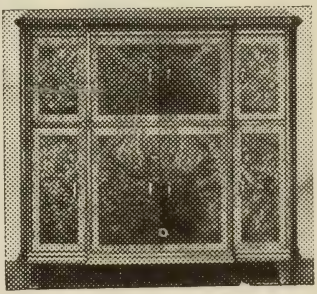
"It was four o'clock in the afternoon. As soon as we entered we learned that in the morning both servants had gone away, and that there had been a quarrel after midnight which had disturbed all the neighbors, because as a consequence of a long vigil both had gone to sleep and the food which had been prepared had become unpalatable. In the living-room, behind a locked door, we heard the master singing parts of the fugue in the *Credo* — singing, howling, stamping. After we had been listening a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the whole host of contrapuntists, his everlasting enemies." The two friends found that he had eaten nothing since the day before when, raging at the servants, he had driven them from the house.

It will be interesting to give another contemporary picture of Beethoven in the throes of composition, probably in the later stages of the Mass. It was related to Thayer by Professor Höfel, who remembered an incident when he was dining in a tavern near Salzburg. A

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police officer approached the commissioner who was of the party, and said:

" 'Mr. Commissioner, we have arrested somebody who will give us no peace. He keeps on yelling that he is Beethoven; but he's a ragamuffin, has no hat, an old coat, etc. — nothing by which he can be identified.' The Commissioner ordered that the man be kept under arrest until morning, 'then we will examine him and learn who he is.' Next morning the company was very anxious to know how the affair turned out, and the Commissioner said that about 11 o'clock at night he had been waked by a policeman with the information that the prisnor would give them no peace and had demanded that Herzog, Musical Director in Wiener Neustadt, be called to identify him. So the Commissioner got up, dressed, went out and waked up Herzog, and in the middle of the night went with him to the watchhouse. Herzog, as soon as he cast eyes on the man exclaimed, 'That *is* Beethoven!' He took him home with him, gave him his best room, etc. Next day came the burgomaster, making all manner of apologies. As it proved, Beethoven had got up early in the morning, and, slipping on a miserable old coat, without a hat, had gone out to walk a little. He got upon the towpath of the canal and kept on and on; seems to have lost his direction, for, with nothing to eat, he had continued on until he brought up at the canal-basin at the Ungerthor. Here, not knowing where he was, he was seen looking in at the windows of the houses, and as he looked so like a beggar the people had

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called a constable who arrested him. Upon his arrest the composer said, 'I am Beethoven.' 'Of course, why not?' (*Warum nicht gar?*) said the policeman. 'You're a tramp: Beethoven doesn't look so.' (*Ein Lump sind Sie; so sieht der Beethoven nicht aus.*) Herzog gave him some decent clothes and the burgomaster sent him back to Baden, where he was then living, in the magisterial state-coach."

Concentrating all of his energies upon the Mass, Beethoven hoped at first that it might be completed in time for the ceremonial for which it was originally intended. When that time arrived, not one movement was completed to the satisfaction of the composer. Probably the numbers were composed in the order of their occurrence. But the composer seemed never satisfied. Offering the Mass to one publisher and another, he seemed never ready to take the irrevocable step of delivery, and even after having presented the Archduke with a fair manuscript copy, he continued to revise and improve. As Thayer expressed it, the Mass was "several times completed, but never complete so long as it was within reach."

The vexed question of Beethoven's interminable negotiations with one dealer after another is too lengthy to discuss in this place. Long in promises and short in fulfillment, he at last allowed the problem of publication to recede into the background when at the beginning of 1823 the scheme was devised to offer manuscript copies to the various

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sovereigns of Europe, in return for their patronage and a price. The letters of solicitation were drawn up with care by Beethoven, and his friendly advisers. They were sent to the German principalities (Baden, Würtemmberg, Bavaria, Saxony, Weimar, Mecklenburg, Hesse-Darmstadt are known to have been on the list), as well as more distant monarchs. One of the letters intended for Hesse-Cassel, but never dispatched when it was learned that nothing was to be expected from that quarter, was preserved among Beethoven's papers and is here quoted.

"The undersigned cherishes the wish to send his latest work, which he regards as the most successful of his intellectual products, to the Most Exalted Court of Cassel. It is a grand solemn mass for 4 solo voices with choruses and complete grand orchestra in score, which can also be used as a grand oratorio. He therefore begs the High Embassy of His Royal Highness, the Elector of Hesse-Cassel, to be pleased to procure for him the necessary permission of your Exalted Court. Inasmuch, however, as the copying of the score will entail a considerable expense the author does not think it excessive if he fixes an honorarium at 50 ducats in gold. The work in question, moreover, will not be published for the present.

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from the King of Prussia. When the embassy at Vienna made private inquiry as to whether Beethoven would prefer a royal decoration or the 50 ducats stipulated, Beethoven answered at once: "50 ducats." Beethoven wrote a long letter full of personal regard to Goethe, asking his intervention at the Court at Weimar. This letter, it is believed, was never answered. He also wrote to Cherubini, in Paris, asking for a favorable word before the King of France. The letter miscarried and was never received, but in any case Louis XVIII sent in his prompt subscription. Others who accepted were the Czar of Russia, the King of Denmark, the Grand Dukes of Tuscany and Hesse-Darmstadt, the Princes Galitzin and Radziwill, and the Cäcilia Society of Frankfort. Several complaints were sent about the delay or non-arrival of the score promised in each case. The time and expense involved in making manuscript copies for each royal subscriber was found excessive and troublesome.

Beethoven had kept four publishers hanging in mid-air because it would have been a breach of faith to allow the Mass to appear in print even before the patrons had all received their manuscript copies. At length, in July 1825, he sold the Mass to the firm of Schott, at Mayence, at a fee of one thousand florins. The protracted and two-handed dealings in which Beethoven dangled before his publishers

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what he described to more than one of them as his greatest work, must be taken as the result of the financial problem which hung upon him at the time. He had only recently acquired the guardianship of his nephew Karl, and although he possessed bank shares, he felt it a duty to hold and increase these for the assurance of his nephew's future. Beethoven's fame was increasing; different publishers were competing for his works, but his imagination was turning toward scores of unheard-of magnitude which required years to compose and even then brought little income. This was what caused Beethoven to turn in moments of relaxation from his arduous sessions with the Mass to smaller works — sets of variations, songs, bagatelles for the piano, what he called *"Kleinigkeiten."*

The actual first performance of the Mass took place in St. Petersburg where, before a performance in Vienna could be arranged by Beethoven and his following, Prince Nicolas Galitzin, the same music patron who has been falsely accused of neglecting to pay Beethoven in later years for the quartets which he had ordered, made haste to organize a performance which took place on April 6, 1824.

The famous concert at the Kärnthnerthor Theater in Vienna has often been described where on May 7, 1824, the Ninth Symphony had its first performance, and three numbers from the Mass were first dis-



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closed to Austria. Negotiations by Beethoven's friends to engage a theater, the necessary players, chorus and soloists, and to promote the whole affair in the face of Vienna's preoccupation with the operas of Rossini — these matters were taken up amid great difficulty, for one reason because the venture was hazardous, for another because Beethoven was suspicious, unreasonable and quick to anger. When three of his friends, Lichnowsky, Schindler, and Schuppanzigh, tried to hasten his decision upon a minor but necessary action by inducing him to sign a document unawares, Beethoven perceived the trick, refused to see any of them, and declared that there would be no concert. When this difficulty was at last straightened out, a fresh obstacle was raised by the church authorities, who forbade the performance of missal music in a theater. This censorship was after much argument revoked, but the three numbers from the Mass were cautiously referred to in the programme merely as "three grand hymns with solo and chorus voices." Beethoven at first intended to include the complete Mass. Realizing that the programme, consisting also of the Ninth Symphony, an overture, and the expected solo numbers, would be far too long, he decided to omit the *Gloria* and the *Sanctus*. Thus the *Kyrie,* the *Credo,* and *Agnus Dei* only were performed. During the rehearsals, the chorusmaster begged Beethoven to alter the passage in the fugue of the

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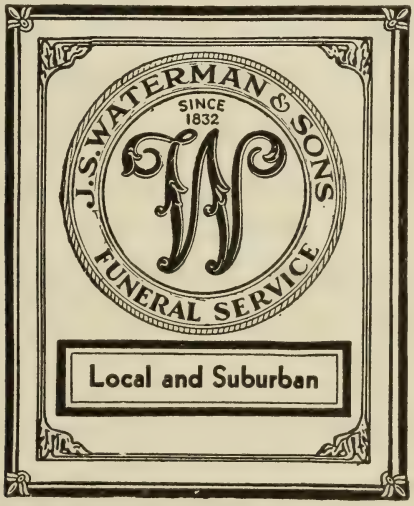
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Credo where the sopranos enter upon a high B-flat, protesting that none of the singers could reach the note. Beethoven was obdurate. The inevitable result was that in the performance those singers who could not reach certain high notes simply omitted them. Beethoven, standing among the orchestra and indicating the tempo at the beginning of each movement, was quite oblivious of this, for he could not hear. At the final rehearsal, according to the testimony of Holz, he was "dissolved in devotion and emotion" at the performance of the *Kyrie,* and after the Symphony stationed himself at the door and embraced all the amateurs who had taken part.

The house was crowded, save that the imperial box was empty, the Royal Family having been absent from Vienna at the time. The Archduke Rudolph was at Olmütz and could not attend. But many of Beethoven's friends were in the audience or playing in the orchestra. With an orchestra and a chorus of more than doubtful ability, and only two rehearsals to prepare two extremely long and complex works, it is easy to believe that the quality of the performance was rough and groping. The Mass, though incomplete, and the Ninth Symphony on top of it, may well have taxed the audience's powers of endurance and comprehension. The Ninth Symphony, an extraordinary and unprecedented apparition in its time, made a profound



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impression in spite of the adverse circumstances. In any case, it seems to have drawn the general attention from the Mass, of which little mention is to be found. Beethoven was disappointed and angry to find that the receipts of the concert not much more than cleared the expenses. When a second performance was arranged and given on Sunday, May 23, the torso of the Mass was reduced to a single number, the *Kyrie,* and the soloists given opera airs. If this change was intended to draw a larger crowd, it did not succeed. The performance began at 12.30 in the middle of the day, and the weather being fine, the auditorium was not half full. The applause was tepid. The after count showed a deficit. In this way were Beethoven's two mightiest scores made known to the world.

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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 16, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 17, *at* 8:15 *o'clock*

HAYDN.....Symphony in B-flat, No. 102

I. Largo: Allegro vivace
II. Adagio
III. Menuetto: Allegro: Trio
IV. Finale: Presto

DUKELSKY.....“Dédicaces,” for Piano and Orchestra, with Soprano obbligato

I. L'Envoi
II. à la Ville
III. à la Campagne
IV. à la Mer
V. Epilogue

(*First performances*)

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo. Lento e suave
IV. Finale: Allegro moderato

SOLOIST

JESÚS MARÍA SANROMÁ

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.



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SUNDAY, DECEMBER 11, at 3:30

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SONATA No. 1 in G major, opus 78*Brahms*
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DEC. 19
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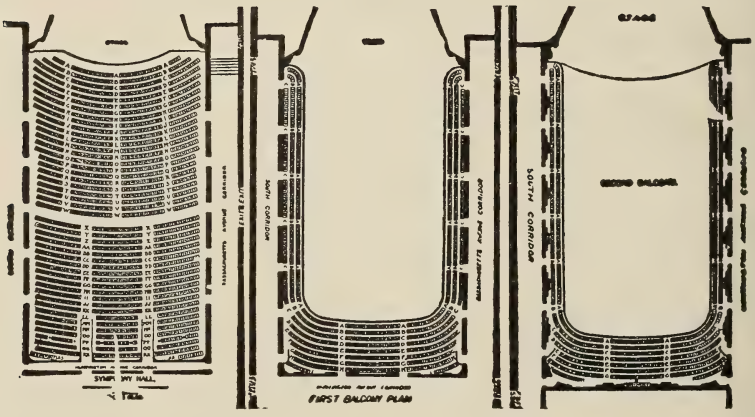
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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The Orchestra Visits Cleveland

EXHIBITION OF MUSICAL PRINTS

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as Paganini and Joachim; Liszt, Thalberg, Rachmaninoff, and Busoni. There is an interesting drawing of Rudolph Serkin playing before the contrasted forces of a symphony orchestra. Conductors include Serge Koussevitzky, Otto Klemperer, Hans Richter and Richard Strauss. Naturally the most extensive is the gathering of composers, in which there are unusual prints of Johann Strauss and Darius Milhaud. Hogarth's famous engraving "The Enraged Musician" is included as a single example from the wide field of the anecdotal print.



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THE ORCHESTRA VISITS CLEVELAND

Giving concerts last week in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, and Pittsburgh, the Boston Symphony Orchestra was received in each city with great acclaim. Herbert Elwell described the Cleveland concert (of December 9) in the Cleveland *Plain Dealer:*

"This was the first time in many years music lovers here have had the pleasure of a visit from this veteran organization, headed by one of the most dynamic figures in the world of music. They were not slow to show their appreciation. If there was a vacant seat anywhere in the hall, it would have been hard to discover. And this throng, thrilled by a program of constantly mounting intensity, voiced its enthusiasm in unrestrained applause, recalling the conductor time and time again.

"He and his 110 men rewarded their listeners with playing of superb quality and with music that moved by progressive degrees of intensity to a really stupendous climax in the Finale of Sibelius' Second Symphony.

"In the opening B-flat major Symphony of Haydn one was conscious at once of the superior balance and finish of this orchestra, of the mellowness and purity of its singing strings, of the softness and precision of its attacks. Above all, one was aware of a guiding force so strongly self-composed and so completely in control of every element that details fell into place with utmost ease, leaving one with a sense of unity, compactness and integrity of direction that was simplicity itself.

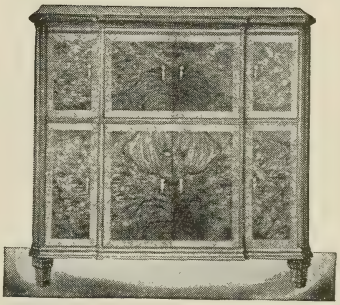
"To move from this radiant clarity and conciseness of outline into the highly diversified patterns and sensuous luxuriance of Debussy's Three Symphonic Sketches, 'The Sea,' was to discover another side to Koussevitzky's extraordinary temperament and another phase of many-sided interpretive nature, for here was music of al-

most voluptuous appeal and dazzling color.

"What he made of it was something so strikingly at one with its essential character that one may perhaps be forgiven for speaking of it in rhapsodical terms. It took on an ethereal quality so vividly suggestive that one could fairly feel the light spray of water and the warm sunlight making rainbows through the luminous orchestral texture. And this magical effect was produced with such ease that one was led to conclude that a gigantic task of clearing away obstacles had been achieved in the preparation of this work, a task which left the conductor free in performance to transmit nothing but unadulterated feeling, nothing but the distilled essence of what had transpired in the fascinating realm of Debussy's fertile imagination.

"This same directness of contact with the inner spirit of the music was again in force in the Sibelius Symphony, though the change in style brought a corresponding change of approach from a delicate, evanescent blending of surface impressions to a type of phrasing that brought out the deep earnestness of a northern temperament and unearthed imposing realms of turgid and passionate expression. The 'cellos sang with magnificent fervor. There was no blaring brass nor strident intensity of strings, but an ever throbbing upward surge and unanimity of feeling in the entire orchestral body that brought the splendid architecture of this work to a focus with an impressiveness that has seldom been recognized in it here. Every nerve in the conductor seemed on fire with the emotional urgency of this music. And this high voltage was transmitted throughout every fiber of the instrumental texture until it reached an audience breathless with the excitement of its irresistible current.

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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 16, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 17, *at* 8:15 *o'clock*

HAYDN.....Symphony in B-flat, No. 102

I. Largo: Allegro vivace
II. Adagio
III. Menuetto: Allegro: Trio
IV. Finale: Presto

DUKELSKY.....“Dédicaces,” for Piano and Orchestra, with Soprano obbligato

I. L'Envoi
II. à la Ville
III. à la Campagne
IV. à la Mer
V. Epilogue

Soprano: MARGUERITE PORTER

(*First performances*)

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. } Vivacissimo; Lento e suave
IV. } Finale: Allegro moderato

SOLOIST

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Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

The most recent performance at these concerts was on October 9, 1936.

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that

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England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet.* A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He

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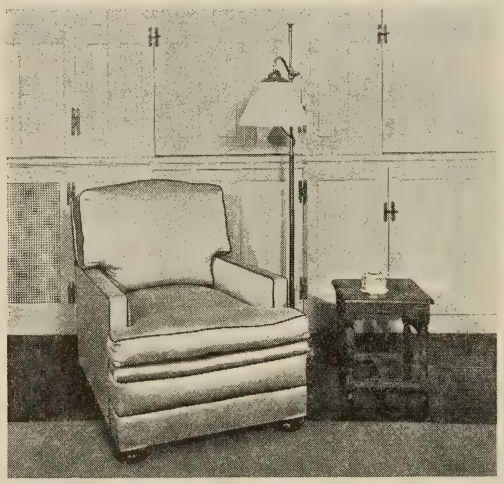
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points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite re-

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source, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

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"DÉDICACES" FOR PIANO, ORCHESTRA, AND WOMAN'S VOICE OBBLIGATO

By VLADIMIR DUKELSKY

Born in Pskov, Russia, October 10, 1903

Vladimir Dukelsky's *"Dédicaces"* is a setting of a text by Guillaume Apollinaire. The music was begun, according to information from the composer, in 1934, and completed last spring. The present performances are the first.

The orchestration is as follows: three flutes and piccolo, two clarinets and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, harp, timpani, bass drum, cymbals, military drum, tam-tam, castanets, tambourine, xylophone, glockenspiel, wood block, sand paper (*planches d'émeri*) and strings, with piano and soprano solo.

THE composer has likened his piece, although not in its title, to "a three-movement piano concerto with a vocal epigraph" adding that it is "in no way descriptive." "Apollinaire breathlessly describes those features of his existence in the city, the country, and on the water that startled or touched him the most. Thus the soprano becomes the narrator, while the solo pianist could perhaps be likened (this time literally) to a man pitched against the universe of the orchestra."

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The following is condensed from the composer's analysis:

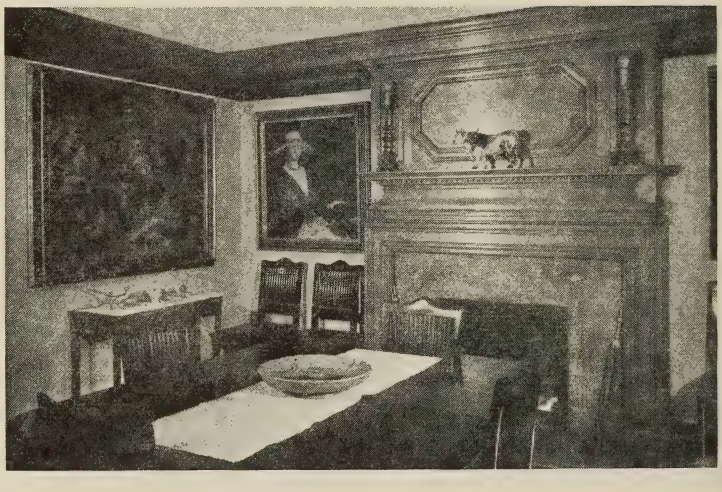
I. There is a brief Introduction (*"L'Envoi"*: *Moderato assai, C–A*) in which the soprano sings the full text to a light orchestral accompaniment:

O vous chers compagnons!
Sonneries électriques de gares, chant des moissonneuses,
Traîneau d'un boucher, régiment des rues sans nombre — cavalerie des ponts,
Nuits livides de l'alcool — les villes que j'ai vues vivaient comme des folles —
Te souviens tu des banlieues et du troupeau plaintif des paysages —
Les cyprès projetaient sous la lune leurs ombres.
J'écoutais cette nuit au déclin de l'été
*Un oiseau langoureux et toujours irrité, et le bruit éternel d'un fleuve large et sombre.**

II. To the City (*Allegro non troppo,* E minor — more or less)

* The following translation was made by George Davis:

Oh dear companions!
Electric signals of railway stations,
Song of the harvesters,
A butcher's truck,
Regiment of streets without number,
Cavalry of bridges,
Livid nights of alcohol,
Cities that I have seen live like madwomen,
Do you recall the suburbs and the plaintive herd of landscapes?
Beneath the moon the cypress trees cast their shadows,
This night of summer's waning I hear
a languishing and ever restless bird
and the eternal rushing of a broad and sombre river.



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is energetic and almost ruthless in feeling. A certain affinity with the usual sonata form is apparent. The movement ends *ff* in E minor.

III. To the Country (*Andantino poco,* C major). This is very diatonic and peaceful, almost pastoral in subject matter and simple in form. The principal theme is sung by the strings *molto cantabile.* The middle section, based on an ascending "arpeggiato" figure, is a dialogue in the shape of a canon for piano and orchestra. The ending is peaceful, with the piano slowly reiterating the *"arpeggiato"* figure, C major.

IV. To the Sea: Epilogue (*Allegro — Presto — Largamente;* in E — more or less) starts with a bomb-like explosion from the orchestra which announces the difficult and intensely dynamic piano cadenza. This is followed by the broad and sharply-edged principal subject, which is immediately taken up by the piano. The cadenza is elaborated upon by the orchestra and then used in counterpoint with the principal subject. An extensively developed middle section is based on a theme *molto sonore,* at first vaguely indicated by the piano, then taken up by the clarinets with an undulating string accompaniment. There follows a *presto* based on the principal theme of the first movement (trombone). At length the principal subject of the *finale* returns hymn-like (*largamente*). The Conclusion consists of the last few lines of the verse sung *pp.*

Vladimir Dukelsky is a dual personality of music, having, in addi-



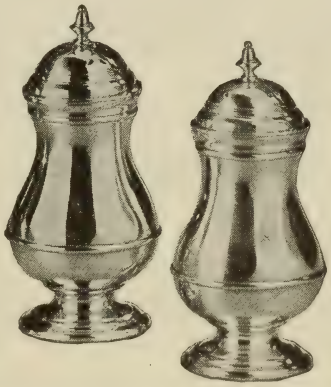
tion to his considerable number of works in the serious forms, composed liberally and successfully in the popular field. As a composer of musical comedies or cinema music, he is known as Vernon Duke.

Mr. Dukelsky is of Georgian and Spanish ancestry. Showing great precocity as a composer, he studied as a young boy composition with Glière, and piano with Dombrovsky, entering the Kiev Conservatory of Music at the age of thirteen. After the war, when he was living in western Europe, his talents came to the attention of Diaghilev, who ordered from him in 1924 the ballet *"Zéphyr et Flore,"* which was duly produced. The composer made his home in the United States in 1929, and has since become a citizen.

A suite from *"Zéphyr et Flore"* was performed at the Boston Symphony concerts, April 29, 1927. The First Symphony, in F major, had its first performance in this country at these concerts March 15, 1929. The Second Symphony, in D-flat major, had its first performance when it was played by this Orchestra April 25, 1930. The "Epitaph" for soprano solo, chorus and orchestra, had likewise its first public performance when it was heard at the Boston Symphony concerts, April 15, 1932 (Cecilia Society Chorus, Adele Alberts, Soprano). There is a piano concerto, composed in 1924. The oratorio, "The End of St. Petersburg" (first performed by the Schola Cantorum in

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New York) was written in 1937. Works for chamber combinations include "Dushenka," duet for women's voices and chamber orchestra (1927); a piano sonata (1927); a Trio for Flute, Bassoon and Piano (1930); a Ballade for Piano and Small Orchestra (1931); an Étude for Piano and Bassoon (1932); *"Capriccio Mexicano"* (violin and piano, 1933). "Three Caprices for Piano" was written in 1937. There is a Serenade for String Quartet of the same year. *"Le Ciel,"* a symphonic piece, was written in 1938. Also of the present year are five songs to words of Robert Hillyer and Charles Henri Ford; *"Entr'acte,"* a ballet by Georges Balanchine; *"Hommage à Boston,"* a suite for piano.

The operetta *"Yvonne,"* produced in London in 1926, was the first of a succession of light stage pieces by "Vernon Duke." Others have been "The Ziegfeld Follies of 1936"; a considerable part of "The Show is On"; "Garrick Gaieties"; "Walk a Little Faster"; "Americana"; "Three's a Crowd"; and others. He has written accompaniments for film music produced by Paramount and United Artists. A new musical play, "The Carousel," written in collaboration with Robert Nathan and Georges Balanchine, lyrics by Ted Fetter, is to be produced next January.



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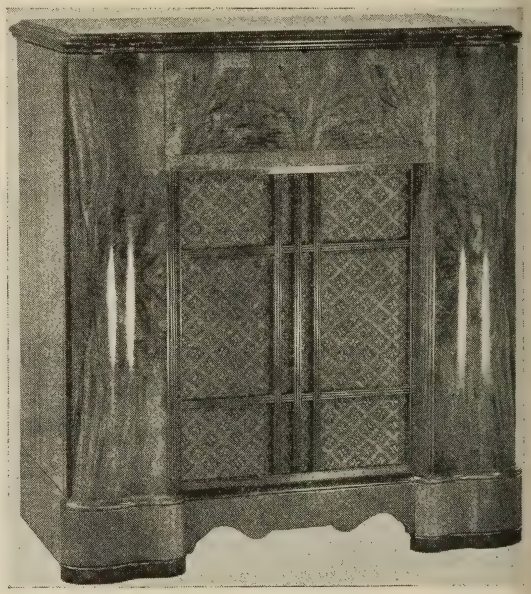
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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

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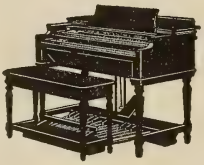
By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

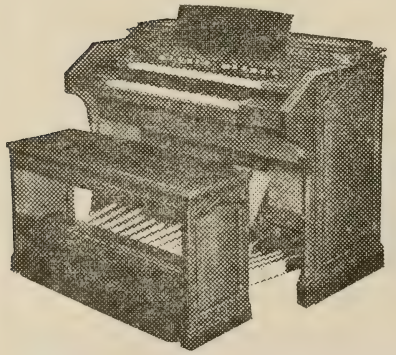
Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius

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in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis.

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I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are

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no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had

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been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently

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cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and com-

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of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are

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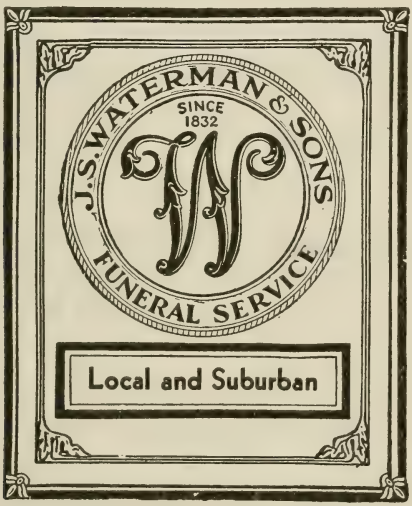
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combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as



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peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated – with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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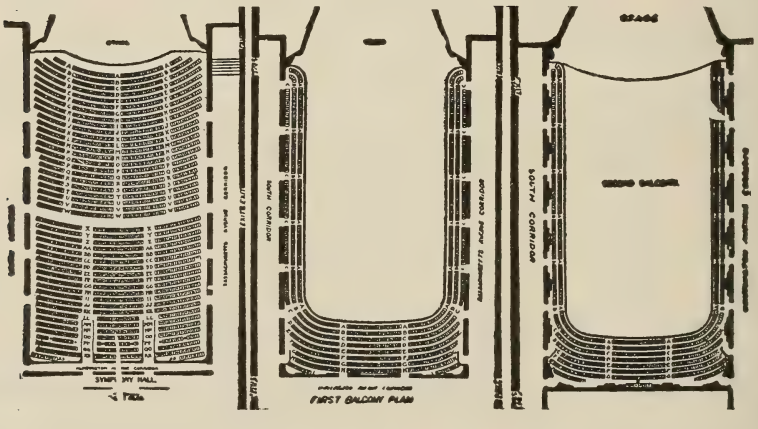
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Boston Symphony Orchestra

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with historical and descriptive notes by

JOHN N. BURK

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So writes Irving Kolodin in the *New York Sun* of the Orchestra's most recently released recording. Compton Parkenham, reviewer for the *Times*, has this to say:

"There might appear to be some question as to whether a re-recording of Sibelius's Symphony No. 5 in E-flat, Op. 82, is required at the present time. Though the set is by no means new, it is not long since the release of the domestic re-pressing from the excellent Sibelius Society set. This was played by the London Symphony Orchestra under the baton of the late Robert Kajanus and has not in the least lost its power.

"Or so one might think before hearing the fresh recording by the Boston Symphony conducted by Serge Kousse-



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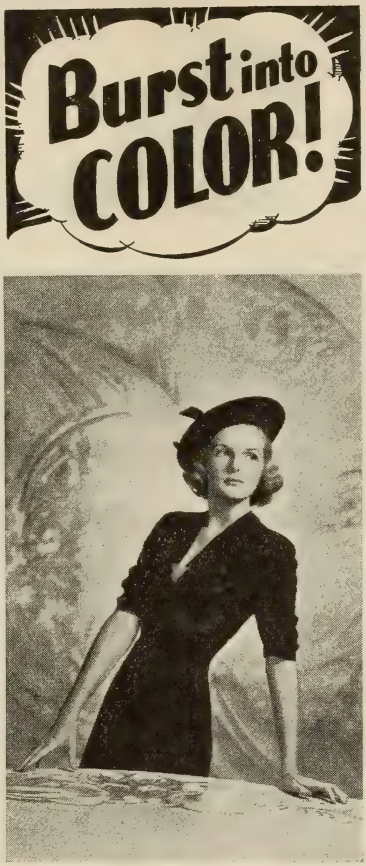
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vitzky. From the frequency with which he includes it in his programs, one gathers this is one of Koussevitzky's favorites. The present opportunity carefully to study his approach to it seems to confirm this, for he treats it with rare affection tempered with penetrating understanding. Sibelius is not only a master of mass. His individual bar is a miracle of finely wrought details.

"This is what Koussevitzky brings out far more obviously than did Kajanus. In the society set one feels that the climaxes are always in the conductor's mind and he is working primarily toward getting full value from them. Koussevitzky, on the other hand, builds up with beautifully balanced detail set forth with all component parts perfectly articulated. He indicates the intent of the symphony earlier and the overpowering finale emerges quite naturally and with even more tremendous effect.

"As in the society album, the filler is 'Pohjola's Daughter,' program music from a very different Sibelius to the composer of the Fifth symphony. It is one of several tone poems based on that store of Finnish folklore, the Kalevala. It is younger Sibelius, but the magnificent virility is in it. In terms of the present day, the recording of the album leaves nothing that could possibly be desired. Credit for the vast improvement over what was already exceptional studio work is said to be due to experiments made while recording the 'Pops' orchestra."

The writer of the *Gramophone Record Supplement* concludes his notice with these lines:

"A friend of mine, who doesn't care particularly for Sibelius, was inspired by one playing to term this the finest symphonic album set the gramophone has ever given us. And that isn't as extravagant praise as it sounds. Take one of Koussevitzky's finest readings, the Boston Symphony at the peak of its powers, and recording even more impressive than that of the Prokofieff *Lieutenant Kije* Suite, and the result is to say the least astonishing. One gets a tone poem thrown in for extra good measure, but that can be ignored. The symphony alone is enough to mark the peak of recording achievement A.D. 1938."

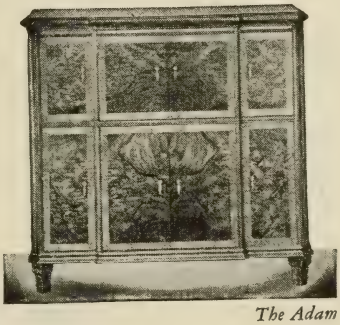
Finally, Moses Smith in the *Boston Evening Transcript* (December 6):

"One of the most significant phonographic issues of the year and, by dint of that fact, in the history of the phonograph is the Victor album (Set No. M-474; ten 12-inch sides) devoted to the Fifth Symphony and 'Pohjola's Daughter' by Sibelius, as played by the Boston Symphony Orchestra under Serge Koussevitzky. The superlative performances by the same forces in Symphony Hall a few weeks ago is still fresh in the ears, and so there is nothing new to the records in that regard. What is new is the recording by Victor, surpassing even the previous high peak attained in the set given over to Prokofiev's 'Lieutenant Kije.' The remarkable series of recordings emanating indirectly from Symphony Hall in recent months, almost every one showing an improvement over the preceding, seems definitely not to be an accident, but very likely the result of a careful study of the specific acoustical medium — in this case, the Symphony Hall stage and auditorium."

* * *

EXHIBITION OF MUSICAL PRINTS

An exhibition of prints and drawings on musical subjects may be seen in the First Balcony Gallery through the courtesy of Donald B. Willson, Esq. Several principal categories have been chosen for the present showing: there are groups of composers, conductors, pianists, and violinists. Among the violinists and pianists are such figures as Paganini and Joachim; Liszt, Thalberg, Rachmaninoff, and Busoni. There is an interesting drawing of Rudolph Serkin playing before the contrasted forces of a symphony orchestra. Conductors include Serge Koussevitzky, Otto Klemperer, Hans Richter and Richard Strauss. Naturally the most extensive is the gathering of composers, in which there are unusual prints of Johann Strauss and Darius Milhaud. Hogarth's famous engraving "The Enraged Musician" is included as a single example from the wide field of the anecdotal print.



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FRIDAY AFTERNOON, DECEMBER 23, *at* 2:30 *o'clock*

HANDEL.....Concerto Grosso in D minor for String Orchestra, *Op.* 6, No. 10

I. Overture: Grave — Allegro
II. Air
III. Allegro moderato
IV. Allegro

HINDEMITH.....Symphonic Dances

I. Langsam — Mässig bewegte ganze Takte
II. Lebhaft
III. Sehr langsam
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BEETHOVEN.....Concerto for Violin in D, *Op.* 61

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II. Larghetto
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Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performance of this concerto at the Friday and Saturday concerts of this orchestra was on October 7 and 8, 1932.

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the

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works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture." It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and many each week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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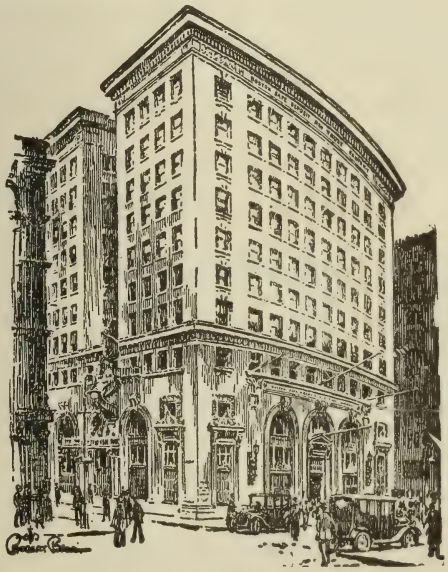
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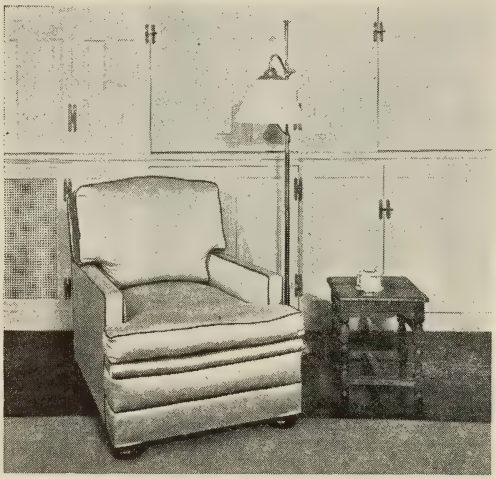
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itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day," were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney writes of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," writes Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno*

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or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

The Tenth Concerto has five movements (Overture, Air, Allegro, Allegro, and Allegro moderato). Dr. Max Seiffert, a musical scholar of Berlin, has edited this score for performance, as well as much other early music.

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SYMPHONIC DANCES

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The score of the "Symphonic Dances" is dated 1937. The first performance was given in London under the direction of the composer, December 3 of that year. The first performance in America was at a concert of the Chicago Symphony Orchestra, March 3, 1938, Hindemith again conducting.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, glockenspiel and strings.

IN THE year 1937, Hindemith began what he intended to be the music of a ballet for the dancer and choreographer, Leonide Massine. When the scheme for the ballet became fixed upon the subject of St. Francis of Assisi, he diverted his musical sketches to symphonic uses, and completed the present score in the autumn.* He thereupon conceived and carried out a quite different music for the ballet, which was entitled *"Nobilissima Visione."*†

* For this information we are indebted to Ernest R. Voigt of the Associated Music Publishers, Inc.

† *"Nobilissima Visione,"* a ballet depicting scenes in the life of St. Francis of Assisi, was first mounted at the Drury Lane Theatre in London, by Leonide Massine, and has figured in this season's American tour of the *Ballet Russe de Monte Carlo*, under the title "St. Francis." It was performed in Boston on November 9 of this year.

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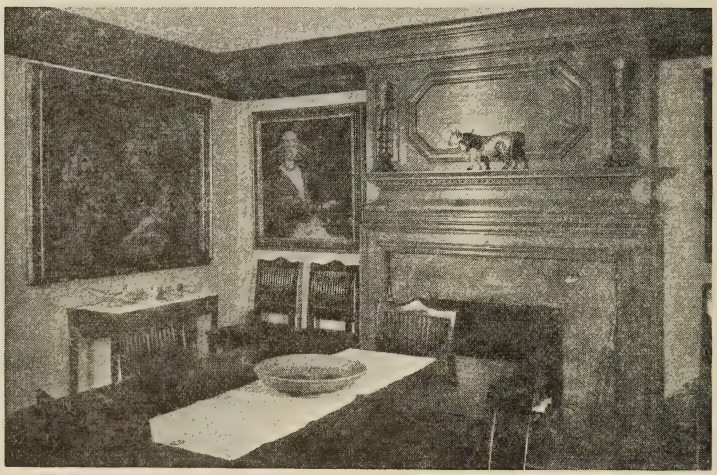
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The "Symphonic Dances," although less developed than a symphony, take a symphonic outline in the succession of movements, the scherzo coming before the slow movement. There follows a condensation of the analysis contributed to the programmes of the British Broadcasting Corporation Orchestra of London.

"The music opens with a slow introduction based on a march-like theme which is repeated with varying orchestration. This leads into the main first movement in quick 3-4 time. It is the most tuneful of the four. It is based on three themes of similar character. The first is introduced by the first violins and is treated fugally by the strings. The second is given mainly to the wood wind; the third is heard first on solo strings. A rhythmic transformation of the march theme in the introduction is announced by the trombones. This, and the first theme, are worked throughout the following sections, but the third reappears and brings the movement to a climax.

"The second movement corresponds to the Scherzo of a symphony. It opens with a striking motif, immediately followed by a theme of irregular rhythmic formation. Another subject is introduced by the first clarinet, and is developed, leading to some fine chords in the brass. After a recurrence of the first theme, a slower section is introduced, consisting of three parts, each punctuated by a pause on a common chord. Then we return to the first section of the movement in the original tempo, but transformed to 6-8 rhythm.

"The slow movement begins with a passage for strings, over which the first clarinet has an elaborate arabesque type of melody. Another melody is introduced



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as a flute solo. After a large climax, the movement closes with a quiet section, based on the clarinet and flute melodies.

"A rather slow introduction to the last movement has a vigorous theme on the strings and wood wind. This is developed in various sections of the orchestra, and succeeded by a theme of more purely harmonic character which leads into the Allegro. The main subject is a long melody given out by the 'cellos, violins, bassoons, and horn, accompanied by quick repeated notes. A subsidiary section leads to some forceful unison and octave passages on the strings, punctuated by outbursts on the wind. A quieter section follows in which the long melody appears as a bassoon solo, strings accompanying *pizzicato*. After more development of this theme, the introduction is reintroduced and its material subjected to further treatment, culminating in a brilliant passage for the whole orchestra, with which the work closes.

~

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms ap-

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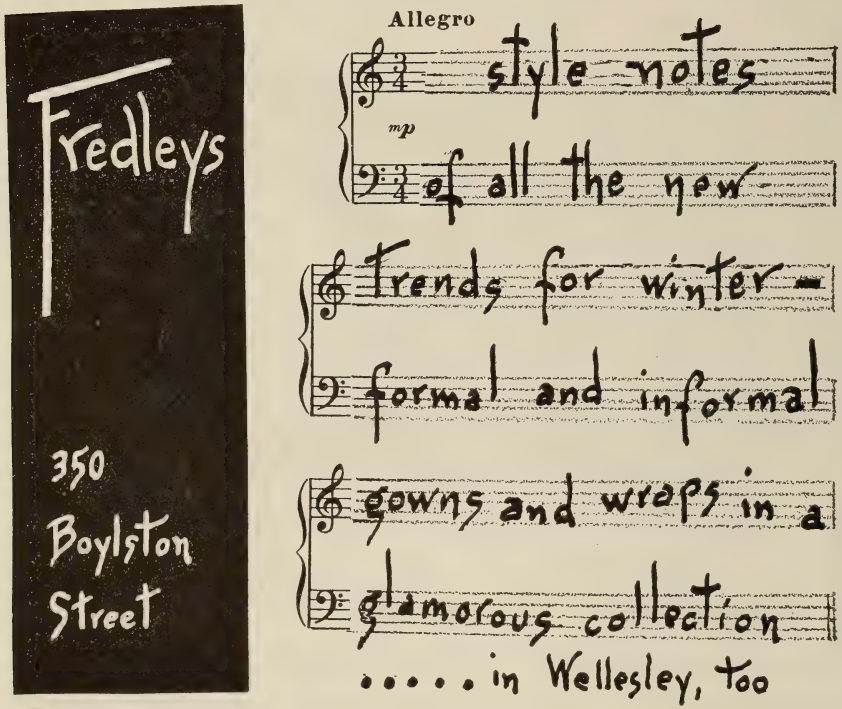
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proaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper



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and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

His rejection of "programme music" is not inconsistent with his music for the theatre. His opera scores are not over-concerned with their rather fantastic texts. They consist mostly of the "absolute" forms, developed in the "absolute" way. One is reminded of a remark of Stravinsky: "My outlook is the very antithesis of the current theory of the music-drama as exemplified in Wagner's works. There, the drama becomes music. I wish the music to become drama." Hindemith has denied the importance of the individual element in music, urged the *"Neue Sachlichkeit,"* "the tendency to purify music from all the elements not deriving from its inner being." The reasoning is logical enough, but the fact remains that a strong individuality cannot be quite excluded even from the most "objective" of forms. It goes without saying that Hindemith the individual, even Hindemith the roman-



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ticist, can be discerned in his new and distinctive handling of the time-honored attributes of music.

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"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor

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Sonata in A major (Franck)	Heifetz and Rubinstein — Violin and Piano
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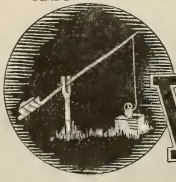
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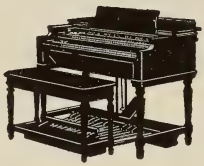
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his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.*

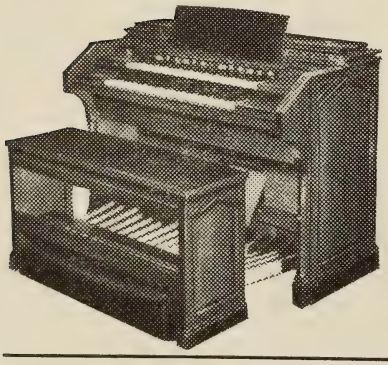
Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied

* An interesting example of Hindemith's facility is the *"Trauermusik"* for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Corporation on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called this a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.

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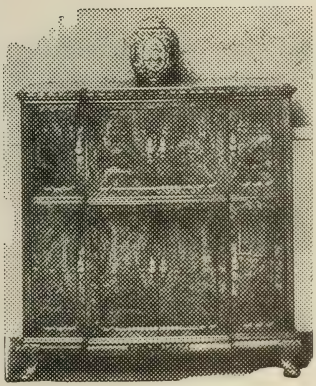
The Home of the Steinway

intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.

Hindemith has written a number of works for theatrical performance, as well as orchestral and chamber music. *"Das Nusch-Nuschi,"* a play for Burmanese Marionettes, was of 1921, as were also *"Mörder, Hoffnung der Frauen,"* and *"Sancta Susanna,"* one-act operas. There

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followed in 1926 "Cardillac," and in 1929 *"Neues vom Tage,"* both of them one-act operas which had a marked success upon German stages. The oratorio, *"Das Unaufhörliche,"* of 1931, also attracted considerable attention. *"Das Marienleben,"* for soprano and piano, 1924, is outstanding among the many works in smaller forms. There is a set of five works for chamber orchestra (1922–1927),* two more recent pieces for viola and small orchestra, and others for viola with piano or unaccompanied. Music for full orchestra has included the Concerto of 1925,† the *Konzertmusik* for strings and brass (1930),‡ "Philharmonic Concert," Variations (1932); and a suite from the opera to his own text *"Mathis der Maler."*§

The attempt of this composer to clarify and bring into comprehensive order the varied practice of his art, even up to the twelve-tone system of the present day, has resulted in the book *"Unterweisung im Tonsatz."*

* The Kammermusik No. 4 was performed at the concerts with the composer as viola soloist, February 25, 1938.

† Performed at these concerts March 5, 1926 and October 5, 1928.

‡ Composed for the 50th Anniversary of the Boston Symphony Orchestra, and performed at these concerts April 3, 1931, February 26, 1932, and February 25, 1938.

§ *"Mathis der Maler,"* which takes its subject from the altar pieces of Matthias Grünewald, was performed at Boston Symphony concerts on December 7, 1934, and November 27, 1936.

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JASCHA HEIFETZ

JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916–17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz has played with the Boston Symphony Orchestra January 3, 1919 (Beethoven's Concerto); March 15, 1929 (Brahms' Concerto); February 27, 1931 (Beethoven's Concerto); January 7, 1934 (Elgar's Concerto, at a Pension Fund concert); November 23, 1934 (Sibelius' Concerto); January 29, 1937 (Mendelssohn's Concerto); February 10, 1937 (Mendelssohn's Concerto, at a Pension Fund Concert in Carnegie Hall, New York); December 17, 1937 (Prokofieff's Second Concerto and Brahms' Concerto).

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934).

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

THE Violin Concerto belongs to the year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and,

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if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Clement. Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto,



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he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that this musician was *Kapellmeister* of the theater which had lately produced "Fidelio" and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed, with a playful mixture of languages, and a dubious pun on the virtue of clemency:

* Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the baton of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).



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"Concerto par Clemenza pour Clement, Primo Violino e Diretore al Teatro à Vienne, dal L. V. Bthvn., 1806." The pun also brings to mind that other personage connected with the early fortunes of the Concerto — Clementi, the musician turned publisher — although the virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"Dear Collard — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,*

* Muzio Clementi (1752–1832), was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.

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Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street – 'Where do you lodge?' says he; 'I have not seen you this *long* while!' – upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' – 'No' says he. 'Suppose, then, that you prefer *me*?' – 'With all my heart.' 'Done. What have you ready?' – 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed that rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and

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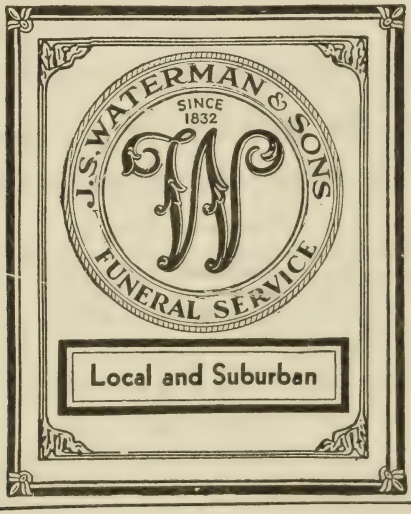
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received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling – and besides I am privileged to sell the works in Germany and France."

Writing of the first performance, in the *Theaterzeitung,* Johann Nepomuk Möser took upon himself to give the composer some free and unsolicited advice: Beethoven would do well to employ his "indubitable" talents over works like the first two symphonies, the "charming" septet, the "ingenious" quintet in D. Möser found repeti-



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tiousness in the concerto, and broken continuity, but conceded "many beauties" in it. "It is to be feared that if Beethoven continues on this path, he and the public will fare badly."

This piece of wisdom may be laughable in its way, but the fact remains that the Violin Concerto progressed into public favor but slowly.

Direct testimony in favor of Joachim as an early interpreter is given by Arthur M. Abell in his programme notes for the National Orchestral Association of New York. The concerto, so Mr. Abell writes, "was very slow in making its way. Vieuxtemps introduced it to London in 1834 and one of his auditors was Paganini, who warmly complimented his young colleague on his performance. It remained, however, for Joachim to popularize the work more than half a century after it was created.

"Hanslick, Bülow, Wasielewski and other authorities declared that Joseph Joachim was the greatest interpreter of the Beethoven concerto of the nineteenth century. I myself heard him play it several times during the nineties, and I was profoundly impressed by his lofty conception, his breadth and virility of style and delivery, and by his reverential attitude toward this great creation. He seemed like a veritable high priest of art worshipping at the shrine of Beethoven."

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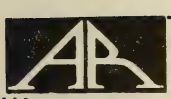
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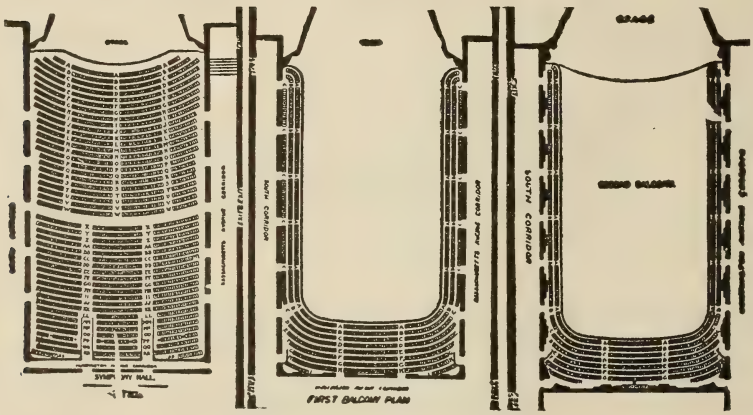
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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"The Enraged Musician"

Georges Enesco as Guest

"THE ENRAGED MUSICIAN"

An exhibition of musical prints may be seen in the First Balcony Gallery through the courtesy of Donald B. Willson, Esq., together with pictures, music, and autographs of the composers on the current programmes.

Included in the collection is the anecdotal engraving "The Enraged Musician" by Hogarth. There is a considerable literature about this print, and several contemporary figures have been advanced as prototypes of the unfortunate musician. Dr. Arne has been singled out, among others, for his resemblance in figure and face to the distracted subject. A certain Mr. John Festin, however, noted as the "first hautboy and German flute of his time" seems to be the leading candidate for the dubious honor of appearing thus in the public eye. A clergyman to whom he related his story tells it in the following words:

"Mr. John Festin, the first hautboy and German flute of his time, had numerous scholars, to each of whom he devoted an hour every day. At nine in the morning he attended Mr. Spencer, grandfather to the present excellent Earl of that name. If Mr. Spencer happened to be out of town on any day, Festin devoted that hour to some other pupil. One morning he waited on Mr. Vernon, afterwards Lord Vernon. He was not up; but Festin went into his



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chamber, and opening the shutter of a window, sat down in it.

"The figure with the hautboy was playing under the window. A man with a barrow of onions came up to the player, sat on the edge of his barrow, and said to the man, 'If you will play the *Black Joke,* I will give you this onion.' The man with the hautboy played it. When he had so done, the man desired him to play some other tune, and then he gave him another onion. 'This,' said Festin to a friend, 'highly angered me. I cried out, "Zounds, Sir, stop! This fellow is ridiculing my profession: he is playing on the hautboy for onions."'

"Being intimate with Mr. Hogarth, Festin mentioned to him the circumstances, which, as he said, were the origin of 'The Enraged Musician.' The fact may be depended upon. Mr. Festin was himself the enraged performer."

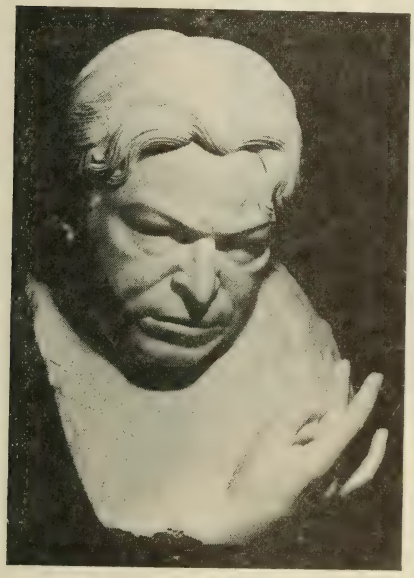
Designed, engraved, and published by Mr. Hogarth, as an inscription upon the plate bears witness, "The Enraged Musician" went through many transformations before it was completed. Beginning with a scene from the lower part of St. Martin's Lane with the tower of St. Martin's Church above, Hogarth added the wretched likeness of the hautboy player, who was a familiar figure about the streets of that day. A number of changes were made after the first proofs of the plate were published, and there are a few remarkable ones which show the Dustman with the embarrassing lack of a nose. All the countenances were changed in some measure, as were the entire head and shoulders of the chimney-sweep, who originally possessed a grenadier's cap.

It has been amusingly said of this print that "it deafens one to look at it."

* * *

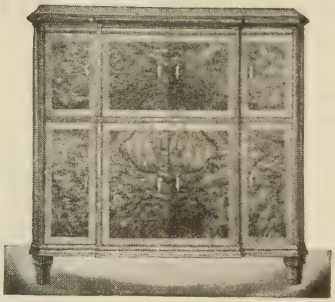
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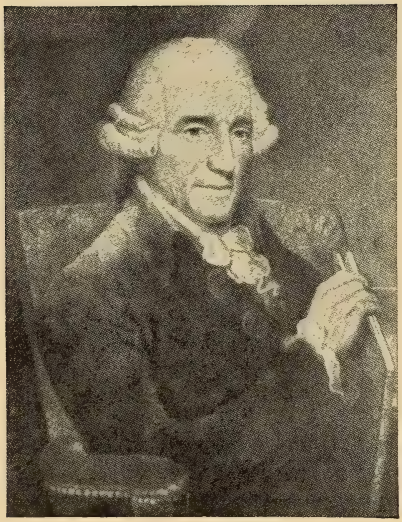
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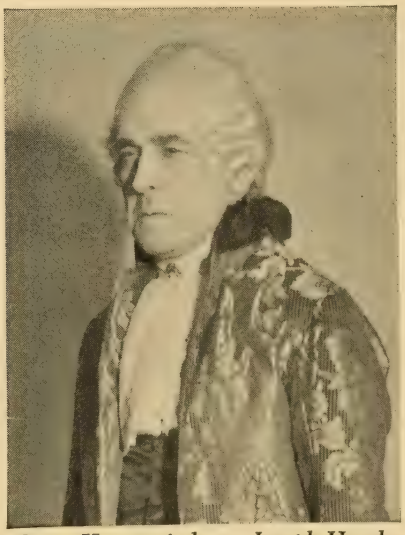
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SATURDAY EVENING, DECEMBER 31, *at* 8:15 *o'clock*

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II. Scherzetto
III. Sarabande
IV. Rondo

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BRAHMS.....Concerto for Pianoforte No. 1 in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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I. Andante sostenuto. Moderato con anima in movimento di Valse
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III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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The suite was first designed as a string quartet, and first performed (as *Op.* 33) by the Gordon String Quartet, at the Music Festival of the Westminster Choir School. Princeton, N.J., May 20, 1936. As a piece for string orchestra, it was first performed by the Columbia Concert Orchestra, Frederick Charles Adler, conducting, WABC Studios, New York City, August 5, 1937. Mr. Adler also conducted the first public concert performance on September 14, 1937, by members of the Philharmonic Symphony Society of New York, in the Festival of Music at Saratoga Springs.

The first and longest movement of the suite, Prelude, is marked *adagio e semplice.* The brief Scherzetto is *presto e scherzando.* The slow movement, *Sarabande,* is *andante sostenuto,* and the Rondo finale, *allegretto, quasi burlesca.* The first and last movements are in duple, the inner movements in triple time. The composer has retained the identical notation of the quartet, adding the basses in occasional reinforcement of the 'cellos.

THE first musical activity of Gardner Read was as choir boy at the Church of St. Luke, in Evanston. He began systematic training in theory, composition and organ in his fifteenth year. In 1932 he was awarded a scholarship to the National Music Camp at Interlochen, Mich., where he studied conducting with Vladimir Bakaleinikoff, Associate Conductor of the Cincinnati Symphony Orchestra, and harp as well. In the same year he was awarded a scholarship at the

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Eastman School of Music in Rochester, where he studied piano with Jerome Diamond, counterpoint with Edward Royce, conducting with Paul White, composition with Howard Hanson and Bernard Rogers. After his graduation he served as a student conductor of the orchestra at the Eastman School for three years. He completed his First Symphony when in the summer of 1936 he was awarded a fellowship to the MacDowell Colony at Peterboro, N.H.

This symphony (*Op.* 30) was awarded first prize in a competition offered by the New York Philharmonic Symphony Society, 1936, and was first performed by this Orchestra on November 4, 1937. It was also performed by the Chicago Symphony Orchestra, February 17, 1938. Mr. Read's other orchestral works include a symphonic poem, "The Lotus-Eaters" (1932); two symphonic suites, "Sketches of the City" (1933), and "The Painted Desert" (1933); Fantasy for Viola and Orchestra (1935); Prelude and Toccata (1937). All these works have been performed.

There are two pieces for chamber orchestra, four nocturnes for contralto and 30 instruments (1934), and "From a Lute of Jade," for mezzo-soprano and 38 instruments (1936). There is also "Scherzino" for wood-wind quintet; Suite for Harp; Sonata in A minor, and "Mountain Sketches," both for piano solo; Passacaglia and Fugue for Organ.



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CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

By JOHANNES BRAHMS

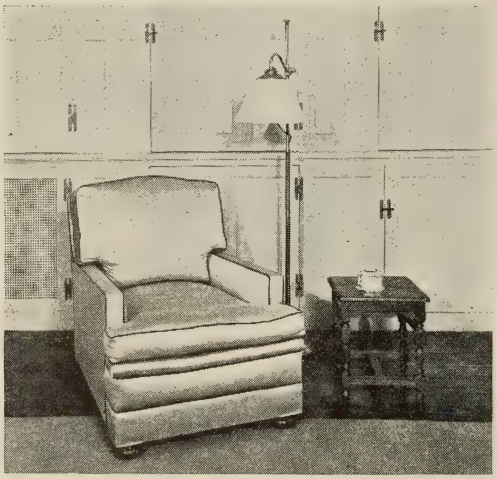
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, and at a Monday Evening concert by Leonard Shure, December 18, 1933.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, two trombones, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly dubbed the torchbearer of the symphonic tradition was an obscure youth of twenty, and far

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from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann released on October 23, 1853. Coming after ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his wallet. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had

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pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted

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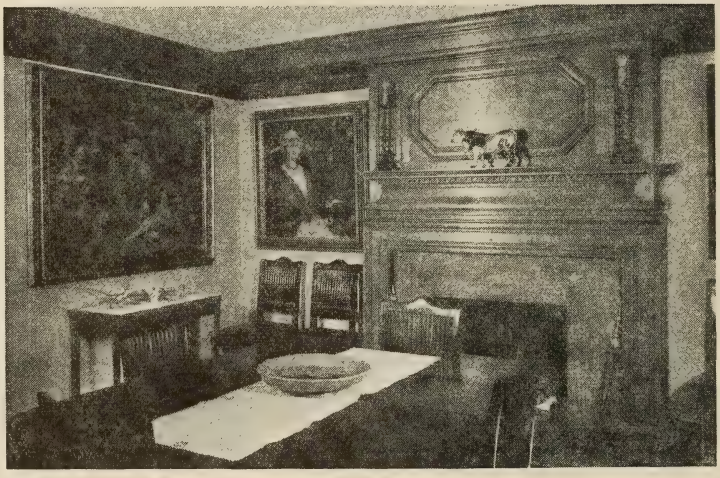
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the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to a final heroic metamorphosis.

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Bülow called it – an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud, they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering

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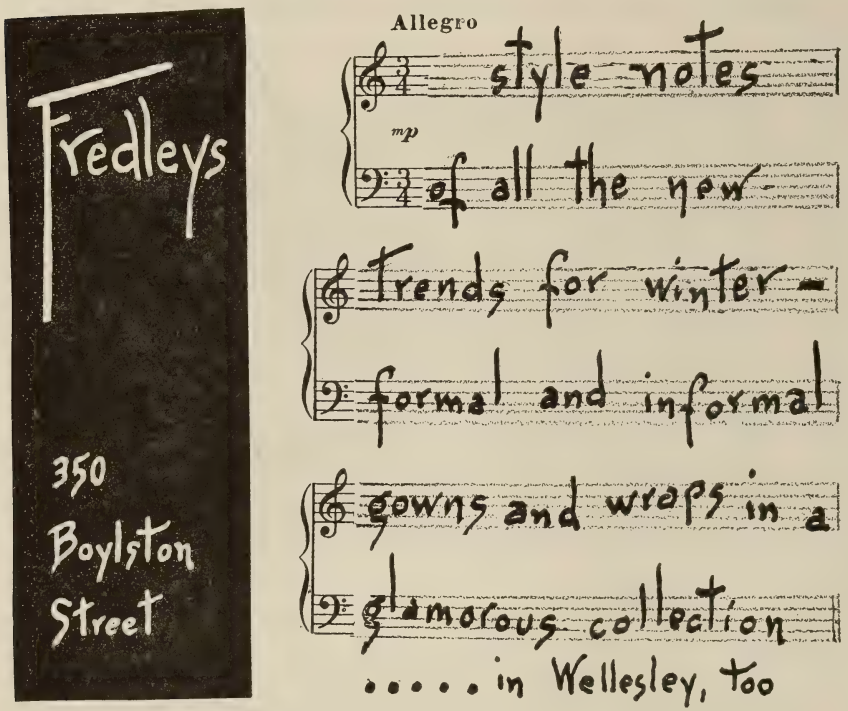
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a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift* considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success, in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a



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complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (*adagio,* D major) was inscribed in the manuscript score, *"Benedictus qui venit in nomine Domini."* This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as *"Mynheer Domine,"* read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master.



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Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believes that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.

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The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

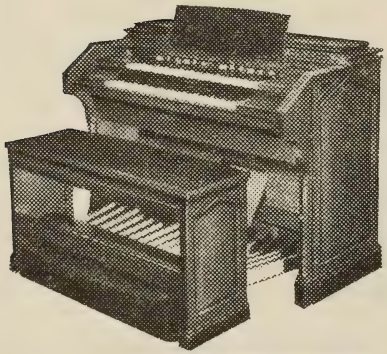
The most recent performance in the Friday and Saturday concerts of this orchestra was on April 24, 1936.

HE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere

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word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a

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letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing,

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increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with

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people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadejda Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped.



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On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera

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is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of

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Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
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Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

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GEORGES ENESCO *Conducting*

MOZART Symphony in D major ("Haffner"), Koechel No. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

ENESCO Roumanian Rhapsody No. 2, *Op.* 11

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ENESCO Symphony No. 1 in E-flat major, *Op.* 13

I. Assez vif et rhythmé
II. Lent
III. Vif et vigoureux

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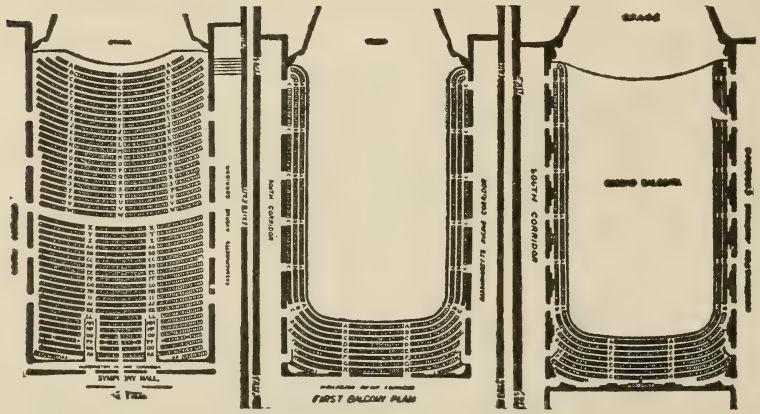
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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A Traveller's Photographs
The Fifth Symphony of Shostakovitch
The Orchestra in New York
The Visit to Philadelphia

A TRAVELLER'S PHOTOGRAPHS

An exhibition of travel photography by Philip R. Noble of Rockport and New York may be seen in the First Balcony Gallery together with music, pictures, and autographs of the composers on the current programmes. Mr. Noble's pictures were taken during several extensive tours planned for the preparation of his lectures. The Norwegian photographs and those of rural England were collected in 1937, the ones from Gaspé in 1934 and 1938, and the Mediterranean series in 1935. The camera used was a Zeiss Ikon, Ideal A, Compur Shutter, *f*:4.5. Information about the prints may be obtained from Mr. Noble at 106 W. 56th Street, New York City.

THE FIFTH SYMPHONY OF SHOSTAKOVITCH

Thirteen years have passed since Dmitri Shostakovitch, then in his nineteenth year, wrote his First Symphony, the piece which more than any other has brought his name and the music of present-day Russia to the attention of the Western world. Shostakovitch has composed a considerable amount since that time — two operas, three ballets, chamber music, and four more symphonies. In January, 1936, the composer who had been the most popular in Soviet Russia was publicly declared to have failed to meet the artistic aims and ideals of his people. Performances of his works in his own country virtually ceased. The Fifth Symphony, composed for the twentieth anniversary celebrations at Leningrad in the autumn of 1937, was an immediate success, and was enthusiastically praised on every hand. This Symphony has definitely restored Shostakovitch to his former favor.

The new symphony, which as yet



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exists only in manuscript, has until this time had but few performances outside of Russia. It will be introduced at the concerts of the Boston Symphony Orchestra by Richard Burgin next week.

THE ORCHESTRA IN NEW YORK

At the concert of this orchestra in New York on January 5th, Dr. Koussevitzky presented Vivaldi's Concerto in D minor, Hindemith's Symphonic Dances, and Brahms' Fourth Symphony. Irving Kalodin described the occasion in the *Evening Sun:*

"For the third time in as many days Carnegie Hall was host to an orchestra last night, the gentlemen of Boston appearing for their second visit of the season. There was a time when Serge Koussevitzky felt almost obligated to play new music when he led his orchestra here. . . . Now, however, merely the promise of playing of the quality this group is qualified to offer causes the legions of listeners to gather. Certainly the earlier events of this week have not caused such sounds to course through the auditorium, either from the players, or, in response, from the audience. . . .

"The lasting impressions of the evening came at the beginning and the end, the material of these being the D minor concerto of Vivaldi, and the Fourth Symphony of Brahms. Such prismatic string tone, definition of choirs, and superb correlation between conductor and men has not been heard in a concert hall here since the last time this orchestra performed. The Vivaldi was played with fine spaciousness and breadth, and the Brahms Symphony was another evidence of Mr. Koussevitzky's steady growth as an interpreter of the standard repertory."

THE VISIT TO PHILADELPHIA

The Boston Symphony Orchestra made its single visit of the season to Philadelphia for a concert given in the Academy of Music, on January 4, under the auspices of the Philadelphia Forum. The programme included Vivaldi's Concerto in D minor; the Fifth Symphony of Sibelius; and the Fifth Symphony of Beethoven. The critics described the occasion in the following terms:

Linton Martin, in the *Philadelphia Inquirer:* "Philadelphia is deeply indebted to the Forum for this annual concert by Dr. Koussevitzky's virtuoso organization. There was something breath-taking about the brilliance and beauty with which they played last night, and played, too, with a fullness and fire and finish of tone, an accuracy of execution plus excitement of inspiration, which showed what thrills a great symphonic conductor can command and communicate.

"It was exhilarating proof of Dr. Koussevitzky's catholicity of equipment as a conductor, his remarkable range of symphonic sympathies and style, that the Sibelius Fifth Symphony held its own, and stood up sturdily beside the eternal, elemental might of the Beethoven Fifth.

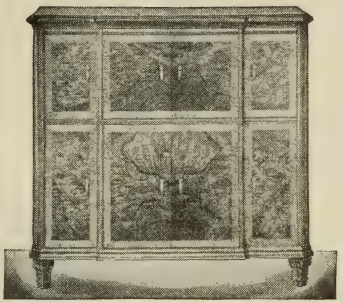
"This Sibelius symphony has been called 'dour,' 'gray,' 'acrid,' 'astringent,' and other musically repellent things. But none of these adjectives was remotely in order last night, after the buoyant, brilliant, beautiful reading by Dr. Koussevitzky of a work that holds fascinating musical mysteries, especially that strange and surging coda of the finale, with its song of exaltation and heroism that could so easily become bombast under hands less expert, understanding and artistic than Dr. Koussevitzky's.

"The Beethoven C minor Symphony provided a commanding climax to a quite uncommon occasion, showing how vital and new a familiar work can be made by the renewing approach of fine interpretive intellect and emotion."

Samuel L. Laciar, in the *Public Ledger:* "Last evening again demonstrated that the Boston Symphony is one of the greatest orchestras of the United States, which today means the world. The tone of the string section is of especial beauty and in perfect balance, while the ensemble is likewise something at which to marvel."

The *Philadelphia Record:* "Koussevitzky, in his fifteen years of conductorship, has made the Bostonians into a virtuoso instrument. The orchestra is resplendent in tone quality, its sections beautifully balanced, a shimmering string section set off against a brilliant brass choir, the whole a lustrous assemblage.

"The Bostonians' visit has become a part of the city's music life and a distinguished event. It certainly was that last night."



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SATURDAY EVENING, JANUARY 14, *at* 8:15 *o'clock*

GEORGES ENESCO *Conducting*

MOZART.....Symphony in D major ("Haffner"), Koechel No. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

ENESCO.....Roumanian Rhapsody No. 2, *Op.* 11
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II. Lent
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GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

ENESCO was born in provincial Roumania, the son of a farmer. He heard music about him as a child, but had no opportunity for systematic instruction. His father obtained for him a small violin, and it is told that he played by ear the tunes he heard at village weddings, picked up notation from a wandering musician, and made tunes of his own. The father, who was quick to appreciate the talents of the boy, took him in his seventh year to Vienna and to Joseph Hellmesberger, the head of the Vienna Conservatory. That musician was disinclined at first glance to consider a small child as candidate for the august institution, but on hearing the boy play accepted him at once and took him to live in his own house.

The young and impressionable Enesco was now in the center of a busy musical life of another sort. There were rehearsals of chamber music at his teacher's house, and performances by the Hellmesberger Quartet, when he listened with eager interest to the quartets of Haydn, Beethoven, Schubert, Schumann and Brahms. The first performance of Brahms' Clarinet Quintet took place in the Hellmesberger living room in the composer's presence. Enesco heard and noted the tempi of Brahms as he wished them, and the "authentic" tempi of the sym-

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The book contains the same numbers that made up the original volume of "Seven Songs for the Harpsichord or Forte Piano" which the composer dedicated to George Washington, also facsimiles of Hopkinson's page of dedication and the president's letter of acceptance.

Actually the book contains eight songs. When the composer decided to add another number, with typical Yankee thrift he retained his original title and merely appended a note to the last song saying, "N. B. This Eighth Song was added after the Title Page was engraved."

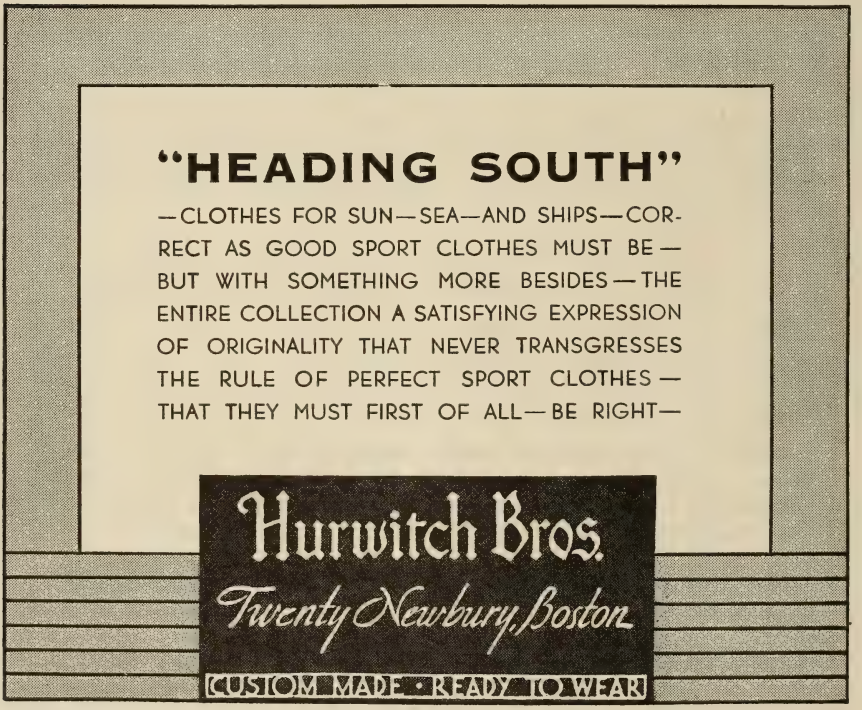
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phonies of Beethoven as performed at the concerts of the Hof-Kapelle, under the direction of Hellmesberger. Hellmesberger's father, Joseph Senior, was the son of the Joseph Hellmesberger who knew Beethoven and played in the orchestra under him, and such traditional points were carefully preserved and handed down in the family. "I used to go to the opera rehearsals also," Enesco once said to an interviewer. "I had a seat behind the kettledrums and heard all the Wagner operas that way. You know Richter, the friend of Wagner, and one of the greatest Wagnerian conductors, came to Vienna in 1888, only four years after Wagner's death, when the interpretations he had heard from his master were still fresh. Those also I heard." Enesco has remembered these experiences in his later career as conductor.

He took the first prizes for harmony and violin at the Conservatory when he was eleven. He became violinist in one of the orchestras, and during choral concerts which his master conducted, sat among the singers studying the score. Enesco composed sonatas and other works in the smaller forms in these boyhood years — music inevitably colored with the styles of Wagner and Brahms. He was under the spell of both those composers in a day when most people, as a matter of course, exposed the one and rejected the other.

The father of Enesco took the boy to Paris in 1893 where, over-



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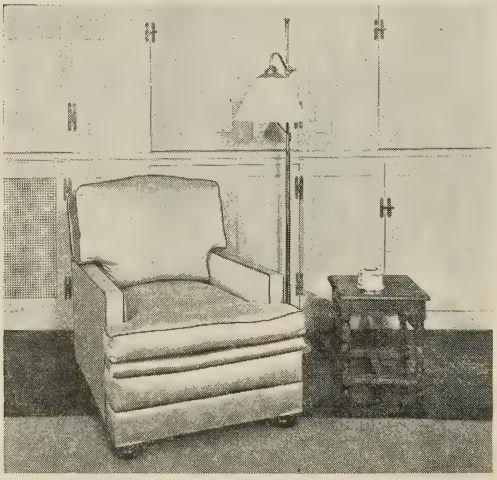
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coming technical objections which were not musical ones, he was admitted to the *Conservatoire*. There he studied violin with Marsick, composition with Massenet and Fauré, fugue and counterpoint with Gédalge. Again he took honors both in violin and in counterpoint and fugue. A concert of his chamber music and songs was given in 1897. His talents came to the attention of Édouard Colonne through the praises of Fauré, Massenet and Saint-Saëns. Colonne asked if he had composed an orchestral work, was shown the *"Poème Roumain,"* and brought it out at a Châtelet concert, February 6, 1898. Enesco, or "Enescou" as he is called in France, came thenceforth to favorable public attention. He was soon famous through Europe, both as a violinist and as a composer. He also was active as a conductor in those years, and was able to take his place as a pianist or 'cellist. His original music, having had its Viennese phase, was in turn influenced by the French school.

Enesco returned to his own country at the outbreak of the World War, and was long active from that time in the promotion of music in Bucharest, where he conducted the Philharmonic Orchestra, organized concerts for modern music, and brought forward young Roumanian composers of talent. He first visited the United States early in 1923, appearing as conductor and as violinist. On January 19-20 of that year, he conducted his First Suite at concerts of the Boston

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Symphony Orchestra, and appeared as soloist in the Violin Concerto of Brahms. He was guest again at these concerts March 5, 1926, when he appeared in Chausson's *Concert* for Violin, Piano and String Quartet.

On March 18-19, 1938, Mr. Enesco as guest conductor of this Orchestra presented Haydn's Symphony in D major, No. 104; Alessandresco's Symphonic Poem, "Actæon"; his own Second Suite for Orchestra, and his First Roumanian Rhapsody. Other performances of his music at these concerts have been as follows:

Symphony in E-flat, *Op.* 13, October 22, 1915; October 15, 1920.
Suite for Orchestra, *Op.* 9, April 1 and December 30, 1911; October 31, 1914; October 17, 1919; January 19, 1923.
Roumanian Rhapsody, A major, *Op.* 11, No. 1, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917; November 19, 1920.

Enesco conducted series of concerts of the New York Philharmonic Symphony Society in the seasons 1936-37, and 1937-38.

Early orchestral works of Enesco include the *"Poéma Româna,"* which he published as his *Op.* 1; a "Symphonie Concertante" for 'Cello and Orchestra, *Op.* 8. The first suite was published as *Op.* 9; the second, of which the score was lost in the Revolution, in 1915, and recovered in 1922, is listed as *Op.* 20. The composer, having similarly lost sketches for a third suite, has nevertheless remembered several of the themes, and recently completed a third suite, entitled

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"Villageoise" Op. 27, No. 1, which is scheduled to have its first performance at the concerts of the New York Philharmonic Symphony Society on February 2 and 3. Enesco has started upon a fourth suite, of which parts of two movements were written twenty-five years ago. The title of this suite is to be *"Chatelaine,"* with movements of chivalric suggestion. Of the *"Trois Rapsodies Roumaines," Op.* 11, which were announced in 1908, only two were composed. Mr. Enesco has no immediate intention of writing a third. In addition to the Symphony in E-flat, *Op.* 13, there have long existed in the manuscript two further symphonies. The second in order has been performed in Bucharest, but is being held for revision. The third, in C major, with choral finale, is entitled a *"triptyque symphonique,"* and is described as following a scheme similar to Liszt's Dante Symphony. It was performed at a Colonne concert in Paris, February 26, 1921. A Fourth Symphony in E minor is in course of composition.

Enesco has composed a four-act opera, *"Oedipe,"* after Sophocles, which was produced in Paris, March 13, 1936.

Chamber music includes Intermezzos for wind instruments, *Op.* 12; a "Dixtuor" for Wind Instruments, *Op.* 14; Octet for Strings, *Op.* 6; Quartet for Piano and Strings, *Op.* 16; Three Sonatas for Violin and Piano. There is a Sonata, and Two Suites for Piano Solo; Variations for two pianos; and several songs.

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

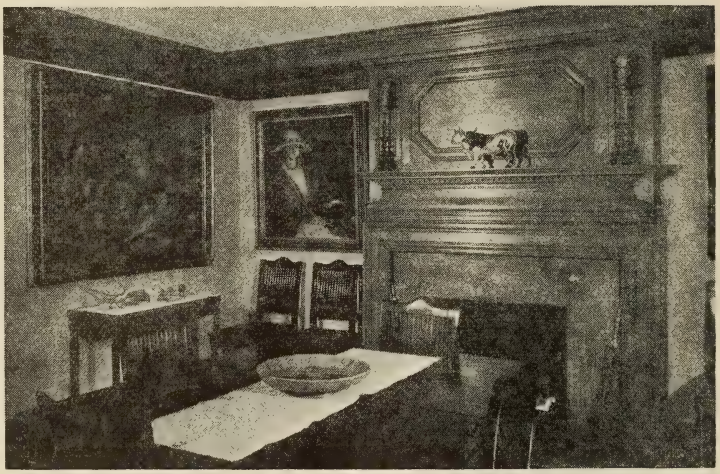
It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, and January 20, 1933, Albert Stoessel conducting.

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Sere-



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nade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, *"Die Entführung aus dem Serail,"* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profit; and now I have to write a new symphony! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something

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every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening allegro ready:

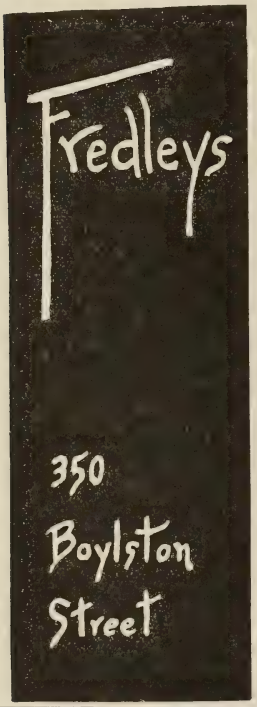
"You will make a wry face when you see only the first *allegro;* but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste – but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante,* and the last movement: if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace – the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing – why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together – that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a

* *"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."*

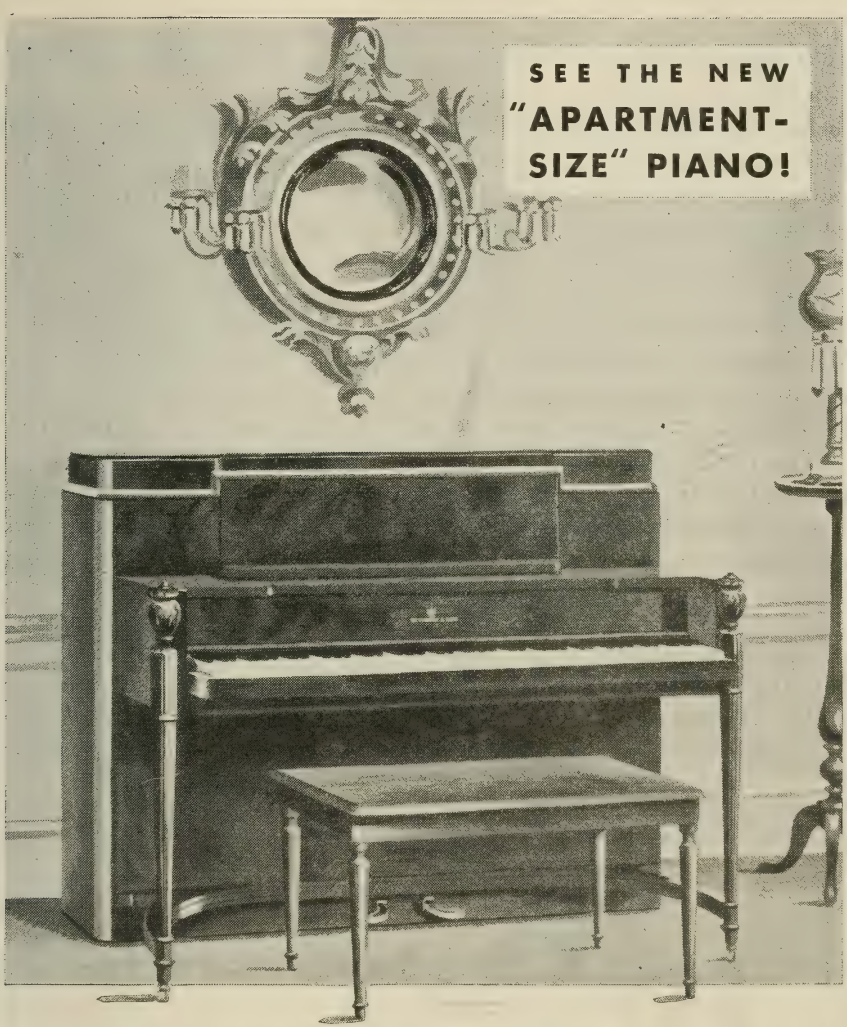


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new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale,* an improvization by Mozart, and, interspersed, four arias by various singers.

"The first *allegro,*" wrote Mozart, in dispatching the symphony to his father, "must be fiery [*'recht feurig'*], and the last as quick as possible." De Saint-Foix detects in the hard glitter and sturdiness of the principal theme an injection of the spirit of Handel and Bach, whose



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music Mozart had been recently studying. The composer in this "symphony-serenade," as the French scholar calls it, permits himself for the first time a real dramatic impact, "a thematic and harmonic hardness," but hastens to make amends for his audacity in the *andante,* where he "recaptures the normal tone of the Salzburg Serenade, with its soft charm and graces." This movement gains in allure by its unassuming front and guise: the oboes, bassoons and horns alone are matched with the strings. The brightness of the minuet, with its restored trumpets and drums, is relieved by a gentle trio with a melody in undulating thirds. The finale, so the structural experts have pointed out, is really in sonata form, however much it sounds like a rondo. The deception is contrived by the repeated and straightforward recurrence of the principal theme. As the composer penned the movement, he must have found it hard to exclude from his thoughts the lilting measures of the *"Seraglio."* He had attended the several performances of his new opera at the Burgtheater. With the next post-day in mind as the admonitory "dead line" for the serenade for provincial Salzburg, there was nothing more natural and nothing more permissible than that a tune from the opera should find its way into the new score. It is there, plainly enough, in the *finale,* where Osmin is briefly revealed, singing his famous air from the last act, *"Ach, wie will ich triumphiren."*

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Symphony No. 5, in E-flat Major (Sibelius)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
Concerto No. 2, in G minor (Prokofieff)	Heifetz Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
"Lieutenant Kije," Suite (Prokofieff)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
Don Giovanni—Complete (Mozart)	Glyndebourne Festival Opera Company — with orchestra Fritz Busch, *Conducting*
"Ah, Perfido!" (Beethoven)	Kirsten Flagstad Philadelphia Orchestra Eugene Ormandy, *Conducting*
Sonata No. 2, in F major, Op. 99 (Brahms)	Casals and Horszkowski — 'Cello and Piano
Sonata in A major (Franck)	Heifetz and Rubinstein — Violin and Piano
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ROUMANIAN RHAPSODY IN D MAJOR, *Op.* 11, No. 2

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Georges Enesco composed two Roumanian rhapsodies, the first in A major, and the second in D major (a third is often mentioned in the printed list of Enesco's works for the reason that it was planned and announced by his publisher when the first two appeared; this third rhapsody was never written). The two rhapsodies were played for the first time at a concert of Pablo Casals, in Paris, February 16, 1908. The first of them has been performed by the Boston Symphony Orchestra, 1912, 1914, 1915, 1917, 1920, and 1938. The Second Rhapsody is here having its first performance at these concerts.

This rhapsody is scored for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbals, two harps, and strings. It is dedicated to J. G. Pennequin.

THE tempo of the Second Rhapsody, save for its close, is slow (*"lent"*). A broad opening phrase for the strings in unison introduces the melodious main theme, first heard from the strings in harmony (enforced by soft trombone chords), and then by the full orchestra. A dialogue of running passages between the oboes and flutes introduces a mournful theme, which is first heard from the English

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horn, and then taken up by the orchestra. The original theme recurs and is developed to a *fortissimo* climax by the entire orchestra. The violins give the theme its final guise. The tempo is suddenly quickened, as a lively tune is presented by the solo viola in a gay *staccato*. The theme is finally lost in a shimmering background of the full orchestra, which subsides to a *pianissimo*. A brief phrase from the flute brings the end.

Mr. Enesco has this to say about musical origins in his country:

"Contrary to the general idea, Roumania is not a Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. So entirely, indeed, has the preservation of its identity seemed to absorb its energies, that it has hitherto found little leisure for the cultivation of the arts. Most of the creative work by Roumanians has been done within the past fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk-songs, introduced by the members of these remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply oriental character of our own folk-music derives from these sources, and possesses a flavor as singular as it is beautiful."

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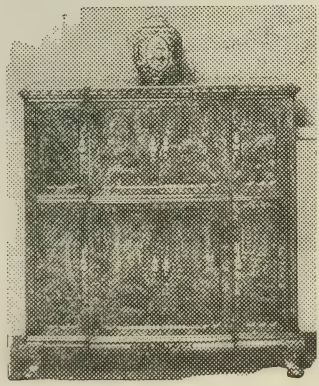
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The annotator of the Promenade Concerts in London has written interestingly on this same subject: "The Roumanian folk-music has not been exploited by modern composers to the same extent as that of the Eastern and Western Slavs. Roumania, which includes Moldavia and Wallachia, is inhabited by a race of Latin origin; therefore, fundamentally, we should expect to find music which has more in common with the French *pastourelles* and *complaintes* or the Italian *canti popolari,* than with the folk-songs of the neighbouring Slavonic countries. But the proximity of the Slavs, with their highly coloured, markedly rhythmical folk-tunes, has never been without a strong influence upon the melody of adjoining races, as the unprejudiced observer is forced to acknowledge when studying the history of music in Austria and eastern Germany; and we trace it clearly enough in the Roumanian popular tunes modified to a great extent by the gipsy element which plays almost as large a part in the Roumanian as in the Hungarian national life. The gipsy *Laoutari,* or lute-players, are indispensable at peasant weddings, christenings and burials; for the Roumanians, unlike the Russians, are not great at part-singing, and are content to have their music provided for them by these wandering minstrels. In 1865, Professor Wachmann made a collection of Roumanian folk-tunes, and his example has since been followed by Mikuli, H. Vacaresco, Kiriac, and others. There are conservatories at Bucharest

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and Jassy, but for a considerable period Roumanian composers produced music which was conventionally Italian rather than national in its nature. The later generation, of which Georges Enesco is a rising example, have shown themselves fully alive, however, to the beauties of their native melodies. These *doinas* (laments), with the two popular dance-forms, the *hora* and *sirba,* have great characteristic charm. The *doinas* are usually in the minor key, the melody being embellished with turns and shakes."

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THIS piece is the final number of an orchestral suite in three movements which bears the title *"Sătrarii."* The suite was composed in 1934, and performed in Bucharest in the same year. The three movements are entitled on the score:

I. Vin Sătrarii
(*L'Arrivée des Tsiganes*)

II. Idilă la Floreasco
(*Idylle à Floreasco*)

III. Chef cu lăutari
(*Ivresse*)

"Sătrarii" is a term for gypsies (literally "tent dwellers"); *"Floreasco"* is a poor suburb of Bucharest; *"Chef,"* also current as a Turkish word, is the Roumanian for "good-humor, disposition," and in its use as a verb signifies "to be intoxicated, to rejoice."

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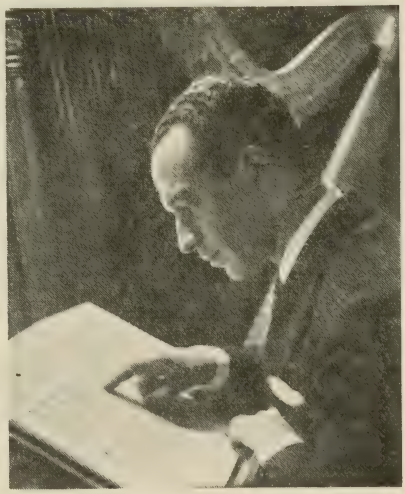
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at 8:30

PROGRAMME

1. Sinfonia in A major.....*Boccherini*
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2. Ah! Perfido, for soprano.....*Beethoven*
 (with orchestra accompaniment)
3. Two Choric Dances.....*Paul Creston*
 (first time in Boston)
4. Lieder Eines Fahrenden Gessellen *Mahler*
 (voice and orchestra)
5. Four songs, for soprano..*Hugo Wolf*
 (with orchestral accompaniment)
6. Serenade, for small orchestra *Francaix*
 (first time in Boston)

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★ The name of this musical organization has been changed due to the fact that another musical group has been advertised under a name so similar to the BOSTON CHAMBER ORCHESTRA, that there has been confusion.

Dinu Lipatti (Dinu is a diminutive of Constantine) began to play the piano by ear at the age of four. At eight he took his first lessons with Michel Jora, who later became his teacher in composition. He continued his study of the piano with Madame Florica Musicesco. At fourteen he completed his course at the Conservatory of Bucharest, and two years later, in 1933, he won the Second Grand Prize at the *Concours International* of piano at Vienna. Then, after having played a number of times in Bucharest with the Philharmonic Orchestra and with Georges Enesco in sonata recitals, Lipatti went to Paris in 1934 to complete his musical preparation. He studied with Nadia Boulanger, Paul Dukas and Alfred Cortot. Lipatti has composed a Piano Concerto and a Sonatina for Violin and Piano. Both of these works have been played in Paris by the composer, who is a pianist of considerable reputation. In performances of the Sonatina, Georges Enesco has taken the violin part.

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Georges Enesco completed his Symphony in 1905. It was first performed at a Colonne concert at the Chatelêt in Paris, January 21, 1906. The first performance in America was at a concert of the New York Symphony Orchestra, February 7, 1911.

The first performance at the concerts of the Boston Symphony Orchestra was October 22, 1915. The Symphony was also played October 15, 1920.

It is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, bass drum, triangle, cymbals, tambourine, two harps and strings. Enesco dedicated the score to his colleague in Paris, Alfredo Casella.

THE first movement of the Symphony is in 3-4 time throughout. The principal theme is vigorously asserted at once by trumpets and horns in unison, and enlarged to richer expression by the full orchestra. There is a general subsidence and a *pianissimo* descent of the violins in triplets before the appearance of the second theme in the interwoven voices of the wood wind. If this graceful and expressive theme is suggestive of the waltz, even more so is a lilting theme which grows out of it, first appearing in the violins. The development is

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extended and rises in a long crescendo to a climax in which the principal subject assumes new importance. The Coda produces on the same theme an even greater climax.

The slow movement (in B major) maintains a 6-8 rhythm save for introductory and closing measures in triple beat. It opens with a descending three-note figure in the horns, twice repeated. This phrase is embellished with an ornamental figure in the clarinets. The horn motto and the clarinet figuration are worth noting, for they are much used in the development. The melody proper finds full statement by the flutes, English horn, and strings. The development maintains a melodic course in which each of the prefatory fragments are elaborated. There grows from this a considerable complex of contrapuntal weaving and a profusion of delicate and colorful detail. The strings, muted throughout, give lightness and transparency to the texture.

The Finale, "lively and vigorous," restores the brilliance of E-flat major, and the brightness of the open strings. But they start *pianissimo,* as a continuous running figure gives the setting for introductory brass fanfares. The principal theme finds resounding expression in the full orchestra. A succession of harp *glissandi* introduce a gentler theme first played by the strings, horns, and clarinets. Again, there is considerable development and intensification of the material introduced. As the end, a *fortissimo* climax, approaches, there is a distinct reference to the descending three-note figure which was heard from the horns at the beginning of the slow movement.

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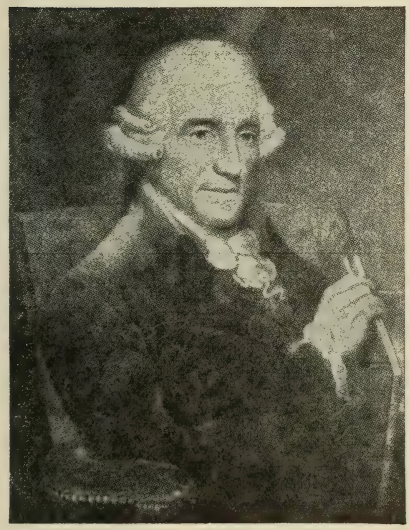
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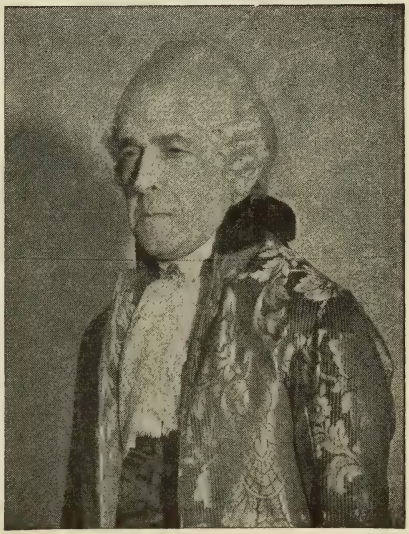
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III. Largo
IV. Allegro non troppo

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Schubert

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Ich hab' im Traum geweinet
Die beiden Grenadiere
Mondnacht
Widmung
Schumann

IV.

Wie bist du meine Königin
Sonntag
Feldeinsamkeit
Auf dem Kirchhof
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Brahms

V.

The Pilgrim
At the Ball
Serenade of Don Juan
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Sonata, *Op.* 111 *Beethoven*
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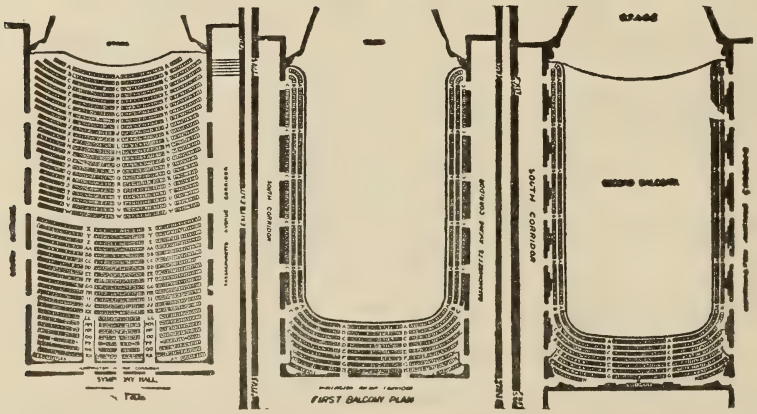
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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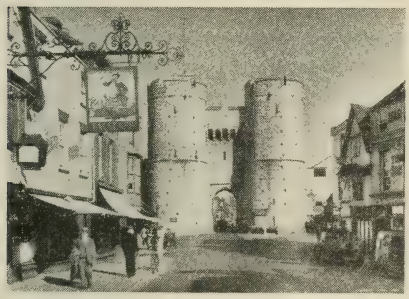
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EXPERIENCES IN PHOTOGRAPHY

Philip R. Noble, whose photographs of Norway, England, and the Gaspé Peninsula constitute the exhibition in the First Balcony Gallery this week, has provided for these columns an interesting account of his career and his adventures in the art of his choice.

Mr. Noble writes:

"I was born in England on June 7, 1903, under the shadow of one of the greatest English cathedrals. Here I lived absorbing, I suppose, during those first years of my life, the atmosphere



WESTGATE, CANTERBURY, ENGLAND

of an English cathedral city. Then, at the age of nine, I was sent to one of the many preparatory schools that exist in the British Isles. Of course lessons were important, but being a good mixer, being enthusiastic about games, and going to church on Sunday (I rather think our head hoped that some of us would turn out to be clergymen) were the three things that really mattered. But a year of this sort of life was suddenly interrupted by my father accepting a position in America. The rest of my academic education consisted in attending two American preparatory schools, and studying at Princeton and Harvard Universities, where my scholarship was anything but distinguished. Most of my life has been spent in New York, which I consider to be something



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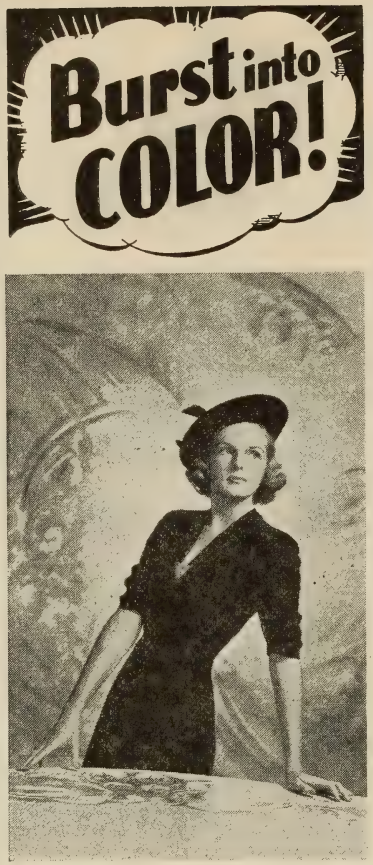
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of a disease and distinctly an acquired taste if you are going to put up with it for any length of time. Recently I have become an American citizen by conquest.

"I have always been interested in photography and, as a very small boy, used to admire the photographs that my mother took. From her, I derived my interest in this form of art expression. Many of her photographs were very beautiful, this instinct for beauty inherited, no doubt, from a father who wrote one of the most distinguished prose styles of his day. I owned my first camera when I was ten years old, a No. 2 Box Brownie. I was not content with merely taking the photographs, but was determined to do my own developing and printing. As I had no darkroom, the bathroom was the only possibility; and as I am not always the tidiest sort of person, family complications often occurred. I have owned several cameras since my first, and now possess as good a technical equipment as anyone could possibly wish.

"The pictures displayed in Symphony Hall were all taken with a Zeiss Ikon camera, Ideal A, Tessar *f*:4.5 lens, fitted with a Compur shutter and, in most cases, with a one time yellow filter.

"I have always been an ardent traveller ever since I came to America twenty-five years ago. And the pictures exhibited, of England, Norway, Mediterranean countries, and the Gaspé Peninsula, are prints from a series of illustrated travelogues which I present in the winter season. The English pictures were taken in 1934 and 1937, the Mediterranean in 1937, the Gaspé in 1935 and 1938, and the Norwegian in 1937. In these photographs, I have tried to capture something of the atmosphere of the countries visited whether this be scenic, architectural, or human interest.

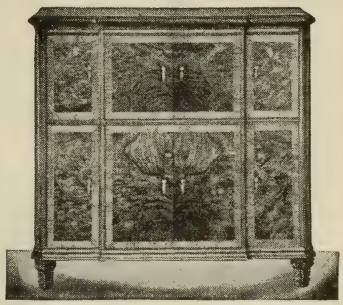
"More and more I am convinced that the camera is a means of fine art expression. Of course the camera has its limitations — but what art form hasn't!

The greatest difficulty that the photographer confronts is the choice of a good composition. He can not leave out or put in as can the etcher or painter. But the photographer scores two definite advantages against the pen and brush — the one is accuracy of outline, the other lies in the innumerable possibilities of light and shade variation.

"Concisely, what are the two fundamental characteristics of a good photograph? First, a strong idea that has unity of purpose, secondly, a variety of detail that strengthens, but never weakens, that sense of unity. Fine photography may have sensuous appeal, but the finest photography deals, I think, more intimately with the intellectual. In spite of the extraordinary technical advance during the past ten years, I doubt very much whether in this age of artistic fads the best work being done today is a bit better than that which was being produced twenty years ago. After all, a work of art matures not necessarily by having great technical resources at one's disposal, but rather by the intelligent use of tools which in many cases may be of a very simple nature."

GREGOR PIATIGORSKY

Gregor Piatigorsky, who is to appear as soloist at the regular Symphony concerts of next week, in the First Violoncello Concerto of Saint-Saëns and Bloch's "Schelomo," has recently returned from Europe for an American tour, to round out a period of ten years of concert-giving in this country. The famous Russian musician is to play with three symphony orchestras besides this one, and is to give numerous recitals. Mr. Piatigorsky last appeared as soloist with the Boston Symphony Orchestra in December, 1936, when he was heard in Dvořák's Concerto. Other works which he has played at these concerts have been the concertos of Schumann, Haydn, Mozart (transcribed), Berezowsky, and Strauss' "Don Quixote."



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SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

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II. Allegretto
III. Largo
IV. Allegro non troppo

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

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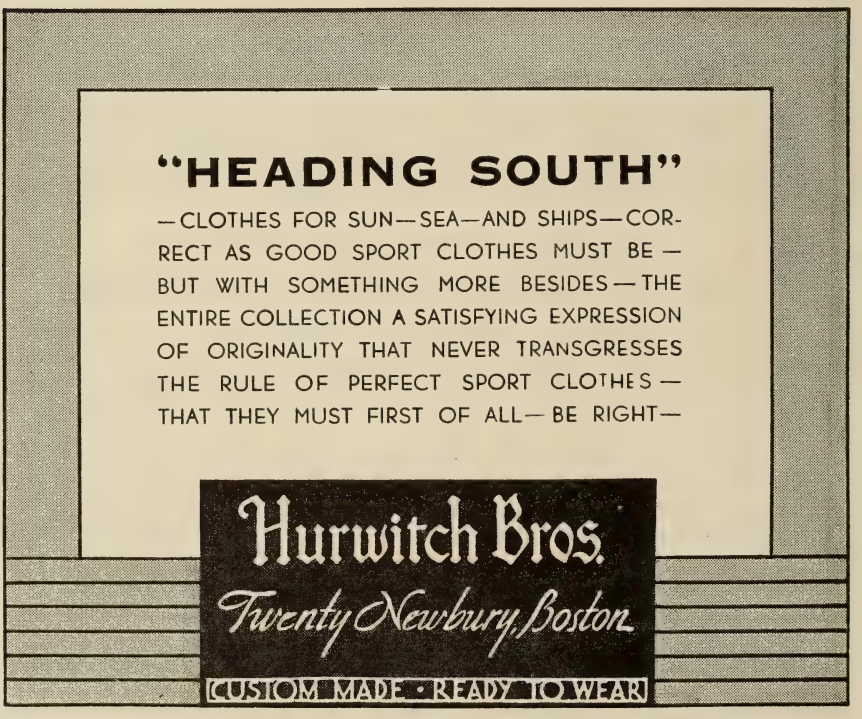
Actually the book contains eight songs. When the composer decided to add another number, with typical Yankee thrift he retained his original title and merely appended a note to the last song saying, "N. B. This Eighth Song was added after the Title Page was engraved."

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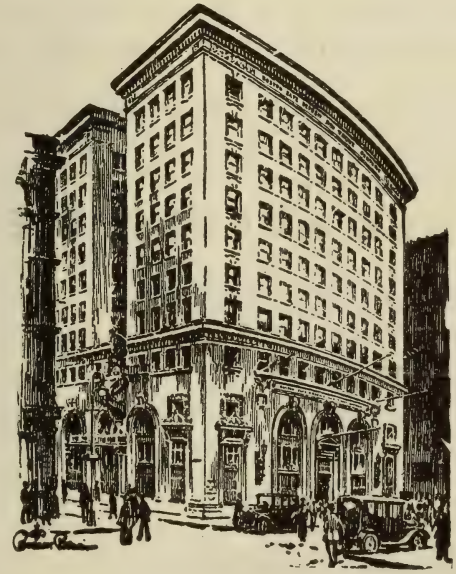
The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a constant increase in tempo to an inspiriting and sonorous conclusion.



THE YEAR 1939 AND YOUR ESTATE

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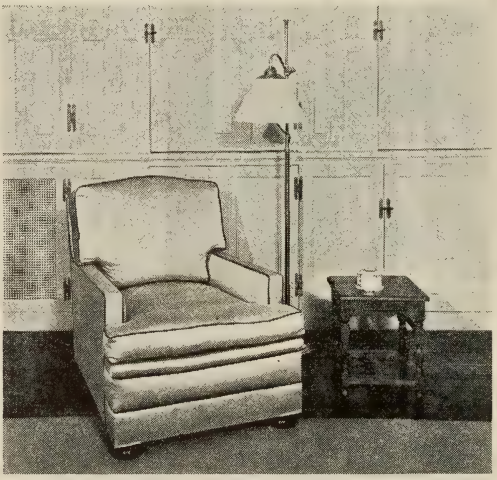
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Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk" (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

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became personal idiosyncracy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

* It is interesting to note that on its performance in Paris last June, the Symphony was summarily dismissed by several critics.

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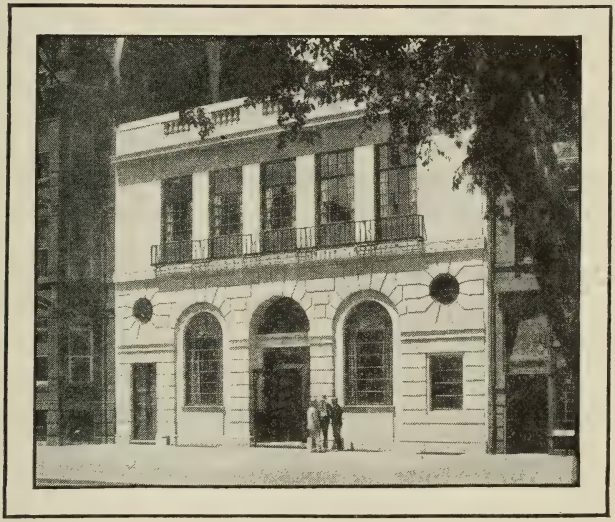
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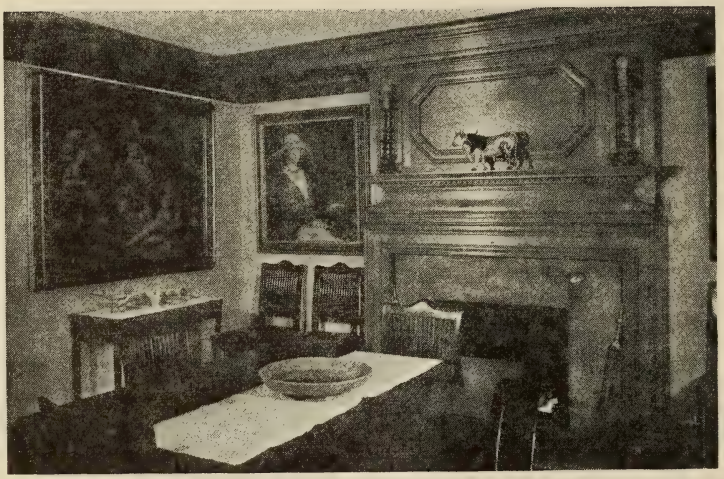
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"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structual form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth



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Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to

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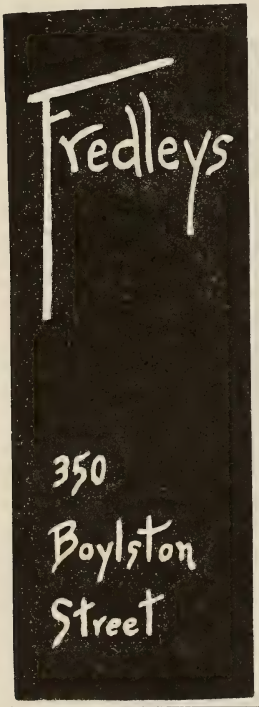
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his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon non-conformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the



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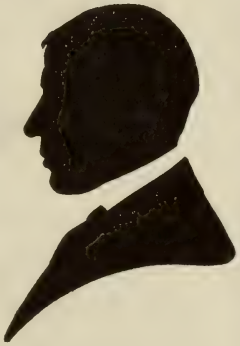


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round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow.



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and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communcation to the *New York Times* (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

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"Ah, Perfido!" (Beethoven)	Kirsten Flagstad Philadelphia Orchestra Eugene Ormandy, *Conducting*
Sonata No. 2, in F major, Op. 99 (Brahms)	Casals and Horszkowski — 'Cello and Piano
Sonata in A major (Franck)	Heifetz and Rubinstein — Violin and Piano
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listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeois decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera 'Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

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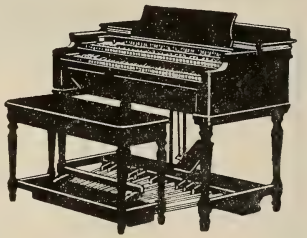
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The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in that fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its

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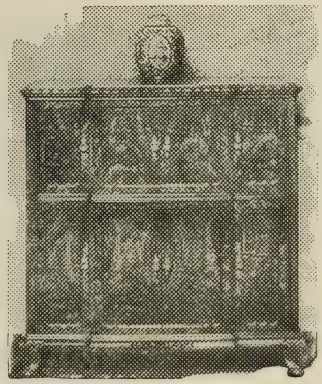
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most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

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TOCCATA AND FUGUE IN D MINOR
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By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

ORCHESTRATED BY ALEXANDER TANSMAN*

(Born at Lodz, Poland, June 12, 1897)

This Toccata and Fugue (Peters Edition III, No. 3; Bach Gesellschaft XV; 136) is attributed to the latter part of Bach's sojourn at Weimar (1708–1717). The "transcription and orchestration" of Alexander Tansman calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals and strings.

This transcription had its first performance at the concerts of the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, December 20, 1935.

OF THE five Toccatas which Bach has left us among his organ works, there are two in D minor, each with accompanying fugue.† This Toccata and Fugue (the fugue is called "Dorian," to distinguish it

* The following works of Alexander Tansman have been performed by this Orchestra: *Sinfonietta* for Small Orchestra (first performance in America, November 13, 1925); *Danse de la Sorcière* (first performance in Boston, November 19, 1926); Symphony in A minor (first performance, March 18, 1927); Concerto No. 2 for Piano and Orchestra (first performance, Alexander Tansman, soloist, December 29, 1927).

† The first, a more brilliant and displayful work, is familiar in the piano transcription of Carl Tausig, and has likewise been orchestrated by Leopold Stokowski, Louis Wertheim and Leonidas Leonardi.

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from the earlier one) is generally believed to belong to Bach's later Weimar years, when his organ music took on a more matured, quiet and thoughtful character. Albert Schweitzer points how "in the Weimar Fugues virtuosity becomes less and less prominent. The themes become compact, simple, unadorned, almost severe; in the working out there is no longer any thought of effect. . . . Their lack of showy effects accounts for these works not being so popular with players and audiences as the A minor and G minor Fugues, but one has only to live with them to prize them more highly than those, even if at first sight they have not the same fascination. . . . The theme of the D minor Fugue is indescribably suggestive of tranquil power; it throws out its branches like an arch of mighty stones. Those who still maintain that Bach's Fugues are too elaborately wrought for church use are apparently ignorant of this one, or do not feel the Palestrina-like character of its style, or perceive that all these themes are really embodiments of religious ideas."

In the opinion of Hubert Parry "the Toccata* is not so interesting

* The Toccata is defined as "a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a 'touch' piece."

Albert Schweitzer also notes: "The organ toccata derives ultimately from Claudio Merulo

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as the earlier one in the same key. A form which depends so much upon a rhapsodical quality, like a brilliant improvisation, does not gain by too thoughtful and premeditated an air. The Fugue is a very noble piece of work in a distinctly melancholy vein, which is notable as presenting a trait in common with the last fugue of the first series of the *'Wohltemperirtes Clavier,'* as the greater part of the interest of the movement is based on an afterthought."

Harvey Grace, in his handbook on the organ works of Bach, cannot praise this Fugue too highly, calling it "one of the greatest things in music. It is abstract music raised to its highest point." The English organist gives the advice to his fellows that "this lofty Fugue should be played as a voluntary by every organist at least six times in the year."

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By JAKOBUS LANGENDOEN

Born at The Hague, Holland, February 3, 1890

Composed in 1932, these Improvisations were first performed by *"Het Residentie Orkest"* of The Hague on November 2, 3 and 4, 1937, at Haarlem, The Hague and Rotterdam, Professor Issay Dobrowen, conducting.

The score calls for four flutes and two piccolos, two oboes and English horn, clarinets in A, B-flat and E-flat, bass clarinet, four bassoons and contra-bassoon, four trumpets, four horns, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, tam-tams, gongs, harp, xylophone, and strings.

THE composer describes his Improvisations as a suite consisting of four unconnected sketches. He chose his title because in writing the score he improvised upon sketches of motives and themes which he had jotted down from time to time, without special thought of form and development.

The first part is written for the strings in unison, with reinforcement by the wind instruments in a few places.

The Capriccio opens with a short motive, first given to the clarinet. A second theme of more songful character leads into a brilliant section, in which the first theme is heard from the brass in full force.



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"The *Burlesca* is a wild, roaring piece, a riot of obstreperous effects and, although short of duration, is exacting of conductor and orchestra."

Mr. Langendoen has been a member of the 'cello section of this Orchestra since 1920. His "Variations on a Dutch Theme of Adrianus Valerius" was performed at these concerts, March 4 and 5, 1927, the work having previously been performed as a solo quintet at a concert of the Boston Flute Players Club, April 27, 1924.

At the age of sixteen, Mr. Langendoen began his studies of the violoncello with Gustavus Windish at Capetown, South Africa. He studied later with Charles Van Isterdael of The Hague Royal Con-

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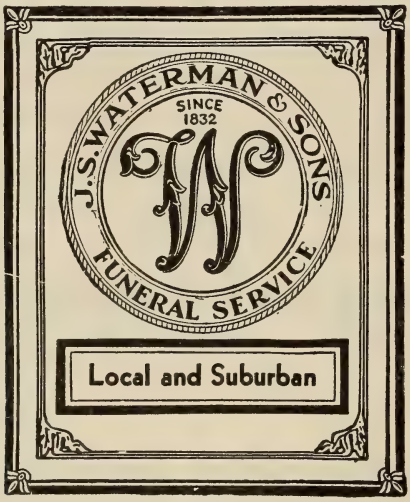
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servatory, where he also studied harmony, theory and counterpoint. At graduation he played his "Variations" for violoncello and orchestra. In Berlin he studied with Joseph Malkin (1912–13); in Amsterdam with Izak Mossell. He became first 'cellist of the Royal Opera at The Hague for three years, from 1914, later joining the orchestra of the Kurhaus at Scheveningen. Since his engagement with the Boston Symphony Orchestra in 1920, Mr. Langendoen has taken the position of first 'cellist in the Pops Orchestra. At the Pops his *"La Goyita"* and "Serenade" have been played. He has also composed pieces for the 'cello.



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"LES PRÉLUDES" (AFTER LAMARTINE), SYMPHONIC POEM NO. 3

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

Rewritten from an earlier work, *"Les Quatre Éléments,"* of 1844, *"Les Préludes"* was first performed at Weimar, February 23, 1854, the composer conducting. The score was published in 1856.

It is written for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, harp and strings.

"Les Préludes" had its first Boston performance at a Philharmonic concert on December 3, 1859. The first performance at the concerts of the Boston Symphony Orchestra was December 9, 1881. The most recent performance was February 19, 1932.

WHAT Liszt published as the third of his twelve symphonic poems was probably the earliest, of orchestral origins, if one considers that the thematic material was derived from his cantata *"Les Quatre Éléments,"* produced at Marseilles in 1844. The words of the choral work, the movements of which depict "The Earth, The North Winds, The Floods, and The Stars," were not satisfactory to the composer, who looked to Victor Hugo to write him a new text. Hugo, whose *"Ce qu'on entend sur la montagne"* furnished him with the subject for his first symphonic poem, did not take up any suggestions that may have been put forward. In 1849, while Liszt was making a fair copy of *"Ce qu'on entend sur la montagne,"* he also brought out his earlier score and drafted a purely symphonic version. However, he laid it aside again. Once more, in 1854, wishing a new piece for a Pension Fund concert of the Court Orchestra at Weimar, he turned once more to the incompleted symphonic poem, which perhaps at this time may have had its first association with the poem of his friend Alphonse Lamartine, the fifteenth number of the *"Méditations Poétiques."* It is probable that this symphonic poem underwent considerable remodelling when it acquired its final title and form. At the Weimar concert, Schumann's Fourth Symphony (then a year old) was performed, the same composer's *"Concertstück"* for Four Horns, and Liszt's choral *"An die Künstler."* A large success for each of Liszt's new works was reported.

That *"Les Préludes"* acquired its subject and title when the musical materials used were far from new can be scarcely disturbing when the nature of the poem, a philosophical reflection rather than an explicit programme, is considered. The following paraphrase, here translated from the French, was furnished by Liszt in his score:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break? — a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."



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SIBELIUS.....Symphony No. 7 (in one movement), *Op.* 105

SAINT-SAËNS.....Concerto for Violoncello No. 1 in A minor, *Op.* 33

INTERMISSION

BLOCH.....“Schelomo” (“Solomon”), Hebrew Rhapsody for Violoncello and Orchestra

SCRIABIN.....“The Poem of Ecstasy, *Op.* 54

SOLOIST

GREGOR PIATIGORSKY

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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IV.

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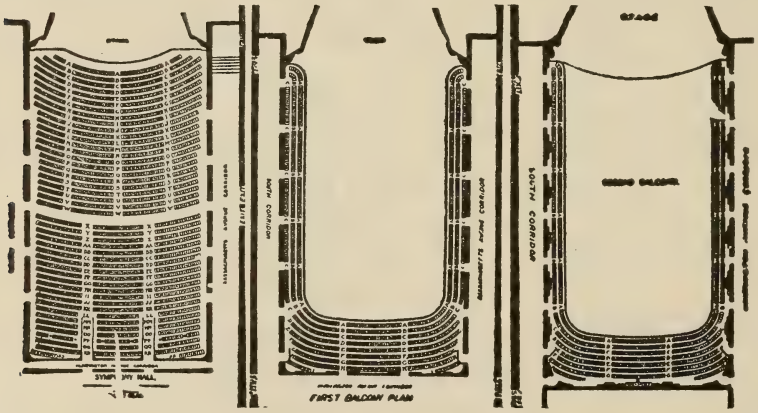
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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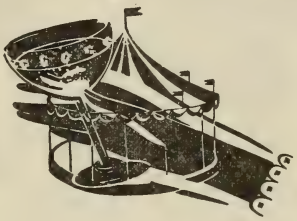
Plans for Special Concert
Bloch to Be Guest Conductor
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February 1st and in Carnegie Hall, New York, on February 8th.

Robert Edmond Jones, working from portraits of Haydn, has designed an eighteenth-century costume for Dr. Koussevitzky, abetted by Barris, the wig-maker of New York.

The stage setting for Haydn's "Farewell" Symphony is in charge of Jock Munro, director and playwright of New York. Mr. Munro has also a special scheme for the visual side of "The Daniel Jazz," the details of which are not to be divulged before the performance. This setting of the poem of the Old Testament tale in Negro dialect by Vachel Lindsay calls for a singer and chamber group, the tenor part to be taken by Colin O'More.

Richard Hale, as narrator with the Orchestra in Prokofieff's musical fairy tale, will recount how Peter, like Daniel, prevailed at last over the ferocious antagonist.

Dr. Koussevitzky will round off the evening with a series of waltzes, traversing the past century from the early Viennese of Lanner and Johann Strauss to Ravel's La Valse, by way of the "*Valse Triste*" of Sibelius.

BLOCH TO BE GUEST CONDUCTOR

Ernest Bloch, composer of "*Schelomo,*" is to visit Boston to appear as guest conductor of the Orchestra for the concerts of Friday and Saturday, March 17–18, Monday and Tuesday, March 20–21 (and March 16 in Sanders Theatre, Cambridge).

It was in the year 1917 that Ernest Bloch, then little known, came to Boston at the invitation of this Orchestra and conducted his "Three Jewish Poems," new at the time. In the score of years which have since passed, Ernest Bloch has become an outstanding and highly regarded creative figure in the world of music. There have been many performances of his subsequent works at these concerts, and there are further ones, equally important, which are yet to be heard here. Mr. Bloch's programme will naturally consist largely of his own music.

WATER COLOR PORTRAITS

A comprehensive collection of portraits by R. Crawford Livingston, together with a large number of landscapes and other paintings by the same artist, all of them in water color, are now on view in the first balcony foyer.

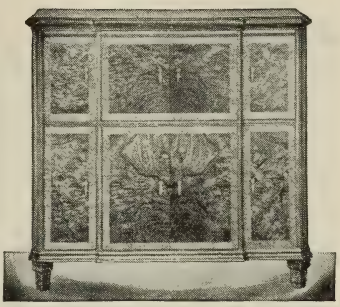
Mr. Livingston is a New Englander by birth, temperament, and present residence. However, much of his painting has been done as far afield as the British Isles. Two of his Irish landscapes, both of County Antrim, are included in the present exhibition.

Mr. Livingston's subjects, as well as his locales, are varied. Exhibited are studies of Boston buildings, landscapes from many quarters, and studies in composition, as well as portraits of Sir Cedric Hardwicke, Henry Fonda, and others.

The freshness and spontaneity of the water color portraits is partly attributable to the speed with which Mr. Livingston is able to work in this medium. A single sitting of about ninety minutes gives him time enough to complete a portrait.

A complete catalogue of the exhibition follows:

1. Lumbermen, Waterville, Maine.
2. Beach at Rockport.
3. Pemigewasset River, Plymouth, New Hampshire.
4. New Hampshire Hills.
5. Bach Organ, Germanic Museum, Harvard University.
6. Back Bay Roof-tops.
7. Football Arrangement.
8. Folly Cove.
9. Deserted Mill.
10. Hayfield, County Antrim.
11. Cornfield, County Antrim.
12. Wayne Crouse.
13. Julia Stark.
14. Tugboat.
15. King Philip Bridge.
16. Henry Fonda.
17. Sir Cedric Hardwicke.
18. Mother and Child.
19. Chick Marston.
20. Charles Upham, Sr.
21. Laura Barr.
22. Robert Livingston, Sr.
23. Hanna.
24. Abandoned Quarry.
25. Hurricane.
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27. Study in Lamplight.
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SIBELIUS.....Symphony No. 7 (in one movement), *Op.* 105

SAINT-SAËNS.....Concerto for Violoncello No. 1 in A minor, *Op.* 33

INTERMISSION

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SCRIABIN.....“The Poem of Ecstasy,” *Op.* 54

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For information about the Pension Fund Concert see pages 627 and 668



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SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, and March 19, 1937.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his recent biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too

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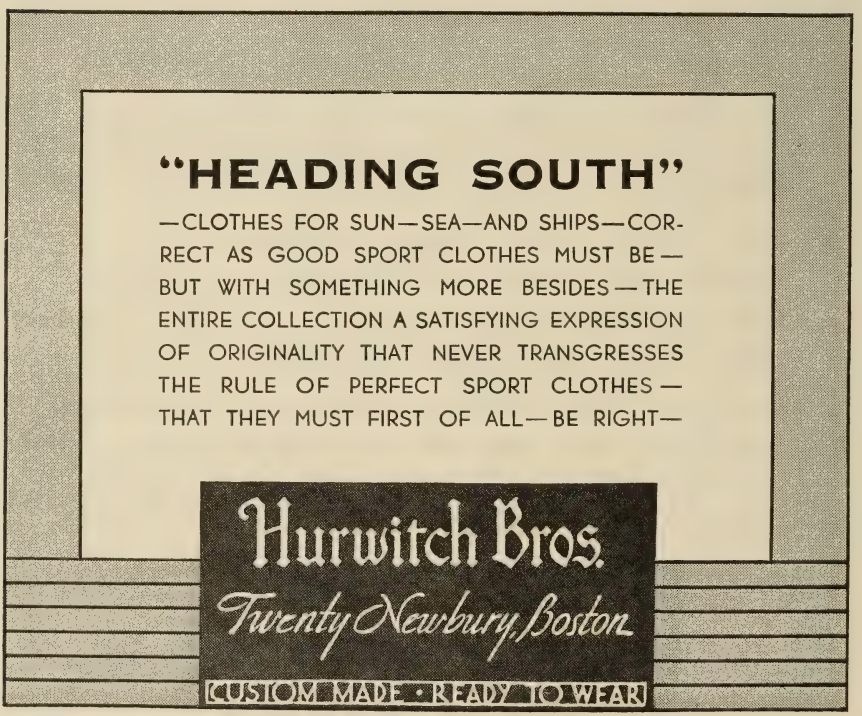
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easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"In regard to symphonies VI and VII the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."



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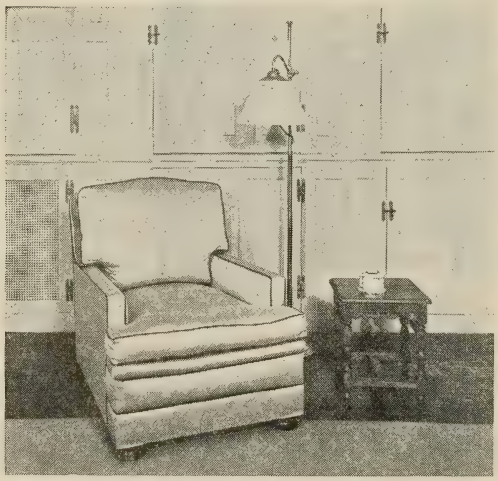
And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

Cecil Grey, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Grey writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and

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combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

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CONCERTO FOR VIOLONCELLO IN A MINOR, *Op. 33*

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

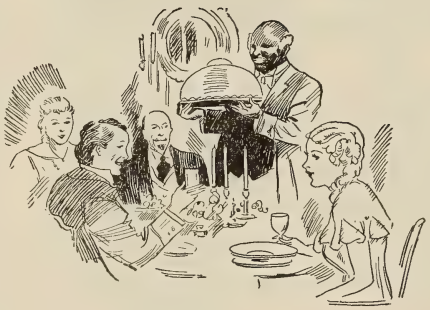
Saint-Saëns composed this, the first and better known of his two concertos for violoncello, in 1873 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

The following violoncellists have performed the Concerto at Boston Symphony Concerts: Carl Bayrhoffer, December 10, 1881; Alwin Schroeder, November 19, 1898, January 10, 1903, and April 8, 1921; Rudolph Krasselt, November 21, 1903; Miss Elsa Ruegger, February 10, 1906; Heinrich Warnke, January 28, 1911; Joseph Malkin, December 24, 1915; Jean Bedetti, March 6, 1920, and February 25, 1936 (Tuesday afternoon concert).

THE concerto is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which predominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the 'cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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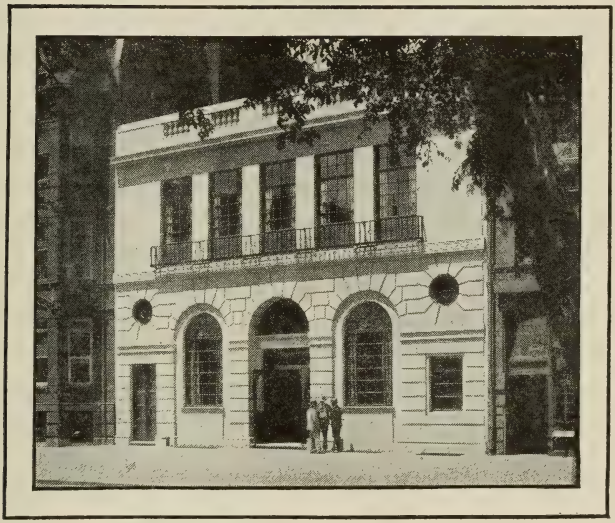
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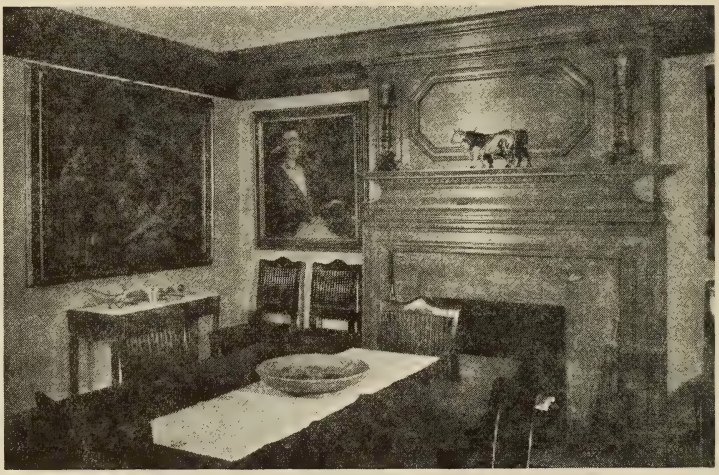
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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic–Symphony Society of New York, Dvořák's concerto in B minor, under Willem Mengelberg. On April 17, 1931, he played with the Boston Symphony Orchestra, in Boston, Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowski's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák.



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"SCHELOMO" ("SOLOMON"), HEBREW RHAPSODY FOR VIOLONCELLO AND ORCHESTRA

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, 'cellist. There were later performances: December 27, 1929, Felix Salmond, 'cellist; and December 15, 1933, Jean Bedetti, 'cellist.

The piece is scored for three flutes and piccolo, two oboes, English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, two harps and strings. The score was published in 1918.

A VIVID and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without

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taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself



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in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, "Winter," "Spring" were performed April 29, 1921; his Suite for Viola and Orchestra, December 11, 1925 (Jean Lefranc, soloist); his *Concerto Grosso* for String Orchestra, December 24, 1925; Four Episodes for Chamber Or-



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chestra, December 29, 1927; and "America," an epic rhapsody, December 21, 1928. "America" was repeated in the following year; the "Three Jewish Poems" has had performances in 1926, 1927 and 1936.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody "America," with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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"Lieutenant Kije," Suite (Prokofieff)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
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Sonata in A major (Franck)	Heifetz and Rubinstein — Violin and Piano
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"LE POÈME DE L'EXTASE," Op. 54

By ALEXANDER NICHOLAEVITCH SCRIABIN

Born at Moscow, January 6, 1872; died there on April 27, 1915

Scriabin completed his "Poem of Ecstasy" in 1907. It was published in January, 1908, and first performed near the end of that year in St. Petersburg under the direction of Hugo Wahrlich. Shortly afterwards (December 10), Modest Altschuler, conducting the Russian Symphony Society in New York, gave the first American performance. The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; there were repetitions on October 19, 1917, October 22, 1920, October 10, 1924, January 21, 1927, November 9, 1928, January 29, 1932, October 6, 1933, and October 25, 1935.

The poem is scored for wood winds in threes, with the addition of piccolo, English horn, bass clarinet and double-bassoon. The brass requires eight horns, five trumpets, three trombones and tuba. The percussion: timpani, bass drum, cymbals, triangle, tam-tam, bells, celesta; also two harps, and organ. The strings are much divided, and there are recurring passages for violin solo.

THE contemporaries of Scriabin, including many of his sincere friends, found it easy to smile at the various professions of faith which he made from time to time, creeds which made up in ardor and solemn expostulation what they may have lacked in consistency or thoroughness and clarity of thought. It has been pointed out that

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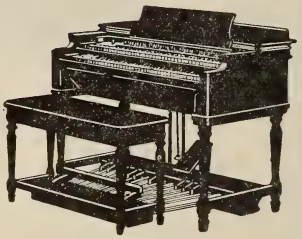
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Temple Place Through to West Street

he chose from the Nietzschean philosophy no more than appealed to him in the concept of the *Übermensch* as a glorification of the ego. That the "socialism" of this individualist, who expected of life complete leisure for his dreamings, the luxury of ease and delight of the senses, constant financial patronage, got little further in practice than that he propped the heavy volume of Marx's *"Das Kapital"* on his frail knees and turned the pages as he basked in the sunshine of a semi-tropical Italian garden. That, speaking darkly for years of a great "mystery" in tones, which he was planning, he thought intensively of India, but got no farther toward the Orient than purchasing a Sanskrit grammar and a sun helmet in London, and making inquiries at a travel agency.

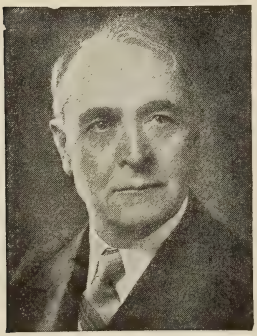
Scriabin may have been no more than a dabbler in theosophy, or pantheism, or mysticism. The more important fact would seem to be that beyond affording him a vent for vaporous abstractions (which with many people are the beginning and end of religion), they bore fruit in music which has survived. No one can say to what extent his spiritual migrations may have inspired or conditioned the music. Scriabin has been set up as a pure classicist, for the reason that his works possess orthodox form, and the words attached to them have been called too abstract to bring him under the head of a composer

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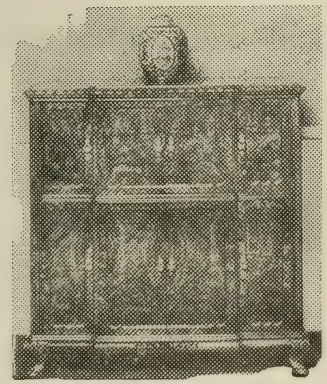
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of programme music. Yet it can be rightly questioned whether "The Divine Poem," or "The Poem of Ecstasy," or "Prometheus" can be listened to with requisite sympathy and understanding if the composer's creed of "æsthetic ecstasy" were entirely disregarded.*

In 1903, Scriabin resigned from the Moscow Conservatory to give his life to his creative work. His remaining years were punctuated with numerous tours, in which his abilities as pianist did much towards engendering an acceptance of his musical creed in a somewhat reluctant world (these tours took him to the United States in December, 1906, along the Volga with Serge Koussevitzky in the summers of 1910 and 1911, to England in the spring of 1914). Scriabin nevertheless found time and leisure for composition, for the most part in Switzerland. He would spend winter months at the house of his father in Lausanne, and summer months (no less productive) at St. Beatenberg, also on the shores of Lake Geneva. There, in the summer of 1903, having just cast off the onerous burden of teaching, he wrote his "Divine Poem," and in Switzerland also, in 1907, he completed "The Poem of Ecstasy."

* Scriabin once said to Leonid Sabaniev, according to the present testimony of his friend: "To be regarded merely as a musician would be the worst fate that could befall me. . . . It would be terrible to remain nothing more than a composer of sonatas and symphonies."

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Scriabin often worked out his more ambitious scores by degrees, carrying them about with him, playing them on the piano and expounding them to all who would listen. "The Poem of Ecstasy" was no exception. He began it, according to Gerald Abraham,* in a little villa at Bogliasco, near Genoa, Italy, where he sought solitude for ten months from June, 1905, with Tatiana Schloezer, the artistic companion and lover with whom he then fled from the world's scrutiny, having shortly before left his wife. Their garden was luxuriant with "oranges, pines, and cacti"; the prospect of the Mediterranean was fine. The heat was intense, but the composer welcomed it, "sunning himself through even the hottest hours of the day, occasionally working, but more often surrendering himself to blissful indolence." Wishing to bring the growing score to concrete sound, Scriabin had nothing but an upright piano, out of tune, which he had found in a near-by café.

Returning to Switzerland in February, 1906, Scriabin found himself without a publisher, Belaiev, his former benefactor, having died. Friends of his wife, including the conductor Savonov, once propa-

* "Masters of Russian Music," by M. D. Calvocoressi and Gerald Abraham. Mr. Abraham's chapter on Scriabin is largely derived from the first-hand accounts of Y. D. Engel and Leonid Sabaniev, hitherto unpublished in English.

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gandist of his music, had turned away from him. In Moscow, the heaping of scandal upon eccentricity led to wild rumors. It was whispered that he was going to build a globular temple in India, that he was plotting the end of the world; in short, that he was mad. Scriabin heard of a conductor in New York named Modest Altschuler who had an orchestra and was receptive to new Russian music. The composer wrote to him and at once received an urgent invitation that he should come to America with his orchestral scores, prepared to give recitals and appear in his concerto. Scriabin did so, and gave recitals in New York, Chicago, and Detroit, listened to his "Divine Poem," as presented by Altschuler. When Tatiana Fedorovna joined him in the following month (January, 1907), Savonov, then conductor of the New York Philharmonic Orchestra, resolutely closed those concerts to him and his music. The "social hypocrisy of the Americans," in the words of Y. D. Engel, was so aroused that Scriabin and Tatiana had to flee the country in haste, and just managed to reach Paris in March in a quite penniless condition.

At this point the fortunes of Scriabin turned in his favor. Diaghilev presently organized a Festival of Russian music in Paris at which (in May) Nikisch conducted his Second Symphony and Josef Hofmann played some of his piano pieces. A number of Russian musicians

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were congregated there, and Scriabin exhibited the still uncompleted *"Poème de l'Extase"* to them, first reading the explanatory poem, and then playing it on the piano, Tatiana aiding him in passages where two hands could not negotiate the voices. The audience consisted of Rimsky-Korsakov and his family, Glazounov, Rachmaninoff, Morozova (Scriabin's generous benefactor), Josef Hofmann and others.

Scriabin's piano music, which he also played, was generally approved by this gathering; the *"Poème de l'Extase"* generally condemned. Rimsky-Korsakov, so his son has reported, found in Scriabin "an unhealthy eroticism," and remarked, "He's half out of his mind already." The members of the board of the Belaiev publishing firm who were present showed their broadmindedness by offering to publish the score when completed. They were as good as their word, and even awarded it the second "Glinka Prize," the first going to Rachmaninoff's Symphony in E minor.

Scriabin was visited in Beatenberg, Switzerland, that summer by Altschuler, who made suggestions as to its instrumentation and pressed Scriabin to complete it in time for the coming season in New York. The final revision and copying was made at Lausanne in three weeks of almost ceaseless work by both Scriabin and Tatiana. Even so, it was not ready for performance in New York that season. The Belaiev

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firm published it in January 1908. It was first performed in St. Petersburg late in the same year, by Hugo Wahrlich, and introduced in New York by Altschuler on December 10, 1908.

It was in the spring of 1908 that Serge Koussevitzky visited Scriabin at Lausanne. In his new friend Scriabin was to find a publisher, an adviser, and a zealous conductor combined. Scriabin returned to Moscow, where objections to his personal life were soon drowned out as a mania for his music arose. Early in 1909 "The Poem of Ecstasy" and other works were performed by the Russian Musical Society under Emil Cooper, at the Russian Symphony Concerts in St. Petersburg under Felix Blumenfeld. It was also performed at the Koussevitzky concerts in Moscow and on tour in 1910 with attendant sensations. Engel has described the Blumenfeld concert, which was the first in order. "Practically every musician in Moscow was present at these rehearsals," says Engel, "many with Scriabin's scores. . . . It is difficult to describe the excitement which reigned. Perfect strangers who happened to get into conversation quarreled warmly or shook each other's hands in delight; sometimes there were even more unrestrained scenes of agitation and enthusiasm." Sabaniev provides a description of the composer himself as he first heard in full performance the music he had for years been worrying out in a piano



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version. "During the performance Scriabin was nervous; sometimes he would suddenly raise himself a little, make an involuntary movement of joy, then sit down again. His face was very young considering his real age . . . but he was a mercurial as a boy and there was something childlike in the expression of his mustached physiognomy. I noticed that while listening to his music, he sometimes lowered his face rather strangely, his eyes closed and his appearance expressed an almost physiological enjoyment; then he would open his eyes and look upwards as if wishing to fly; but in tense moments of the music he breathed violently and nervously, sometimes gripping his chair with both hands. I have seldom seen a composer's face and figure so mobile while listening to his own music; it was as if he could not constrain himself to conceal the profound experiences he derived from it."

"The Poem of Ecstasy" is planned, as Mr. Hull points out, in the composer's favorite scheme of a prologue (*andante, lento*), containing the two leading motives, a section in the sonata form proper (the exposition at *allegro volando,* the development at *allegro,* the recapitulation at *allegro volando*). Finally, the coda, *allegro molto.*

"The basic idea of this the fourth chief orchestral work of Scriabin is the Ecstasy of untrammelled action, the Joy in Creative Activity. The Prologue contains the following two motives, which may be said

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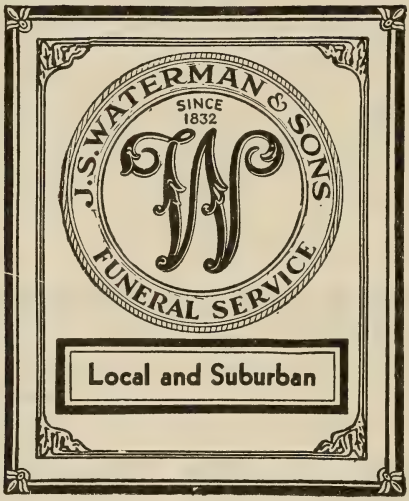
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to symbolise: (*a*) human striving after the ideal; (*b*) the Ego Theme gradually realizing itself. The Sonata-form proper starts with a subject, symbolic of the soaring flight of the spirit. The leading motives of the Prologue are almost immediately brought into conjunction with it.

"The second subject, *lento,* is of a dual character, the higher theme on a violin solo being marked *'carezzando,'* and apparently typifying Human Love, whilst the lower theme is marked *serioso.* The third subject then enters, an imperious trumpet theme summoning the Will to rise up. The creative force appears in rising sequences of fourths, having a close affinity to the corresponding theme in 'Prometheus.' The themes grow in force and pass through moods of almost kaleidoscopic duration — at times spending dreamy moments of delicious charm and perfume, occasionally rising to climaxes of almost hilarious pleasure; at other moments experiencing violent stormy emotions and tragic cataclysms. In the development we pass through moments of great stress, and only achieve brief snatches of the happier mood. Defiant phrases cut right down across the calmer motives, the second of which appears in full as a prologue to the recapitulation section. The three subjects are repeated in full, followed by moods of the utmost charm, and pleasurable feelings becoming more and more ecstatic, even *scherzando,* at length reaching an *allegro molto* coda of the swiftest and lightest flight imaginable. The trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself



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moments of great complexity. Altogether it is a work of great originality and high poesy."

Scriabin wrote a poem in Russian for this work, which was translated by Mrs. Lydia L. Pimenov-Noble for the Boston Symphony programme book of October 22, 1910. It tells of the Spirit's thirst for life, of his reaching for the fullest "bliss of love." Exhausted, he rises again, with a new "premonition," a new consciousness of the "divine force of his will." The Spirit descends once more to comprehend "the mystery of the depths of evil"; at last the height is attained:

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

"The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced —
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas
have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
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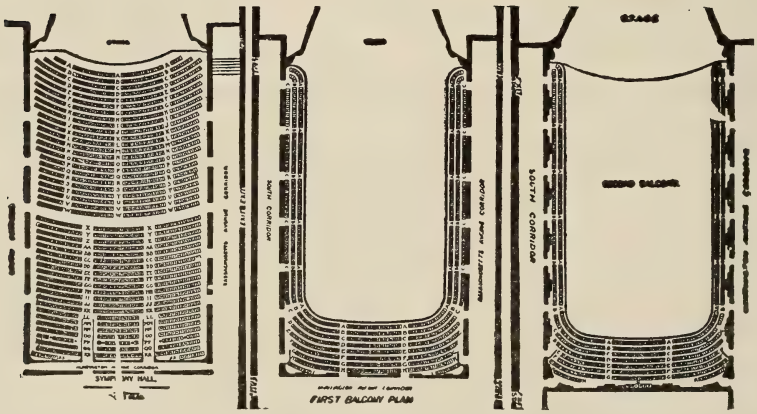
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Myra Hess
Josef Hofmann
"Concert Extraordinaire" to be given in New York
Brahms' Requiem
Water Color Portraits

MYRA HESS

Myra Hess will be the soloist at the next pair of Friday and Saturday Symphony concerts, and likewise at the concerts of the following Monday evening and Tuesday afternoon, February 20 and 21. The English pianist will be heard in the Third Concerto of Beethoven which, as it happens, has not



been played at the concerts of the Boston Symphony Orchestra for several seasons.

JOSEF HOFMANN

On Sunday afternoon, March 5, at Symphony Hall, Josef Hofmann will visit Boston for his only recital of the season. His programme will include Handel's "Harmonious Blacksmith" Variations, Beethoven's "Moonlight" Sonata, Schumann's "Carnaval," and groups by Scarlatti, Chopin, and Liszt.

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day evening will be repeated under the same auspices in Carnegie Hall, New York, next Wednesday evening, February 8, with the same programme and soloists. It is suggested that those who enjoyed the concert bring the event to the attention of their friends in New York.

BRAHMS' REQUIEM

Brahms' "German" Requiem will be performed in the spring at a special concert for the benefit of the Pension Fund. The Harvard Glee Club and Radcliffe Choral Society will join forces with the Orchestra, under Dr. Koussevitzky's direction. The soloists will be Elizabeth Rethberg, soprano, and Keith Faulkner, baritone. The performance will be given on Tuesday evening, April 25.

WATER COLOR PORTRAITS

A comprehensive collection of portraits by R. Crawford Livingston, together with a large number of landscapes and other paintings by the same artist, all of them in water color, are now on view in the first balcony foyer.

Mr. Livingston is a New Englander by birth, temperament, and present residence. However, much of his painting has been done as far afield as the British Isles. Two of his Irish landscapes, both of County Antrim, are included in the present exhibition.

Mr. Livingston's subjects, as well as his locales, are varied. Exhibited are studies of Boston buildings, landscapes from many quarters, and studies in composition, as well as portraits of Sir Cedric Hardwicke, Henry Fonda, and others.

The freshness and spontaneity of the water color portraits is partly attributable to the speed with which Mr. Livingston is able to work in this medium. A single sitting of about ninety minutes gives him time enough to complete a portrait.

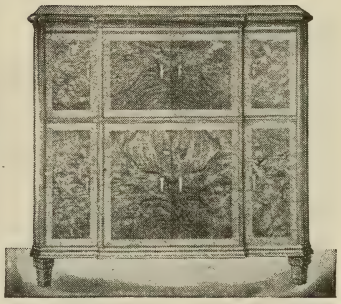
A complete catalogue of the exhibition follows:

1. Lumbermen, Waterville, Maine.
2. Beach at Rockport.
3. Pemigewasset River, Plymouth, New Hampshire.
4. New Hampshire Hills.
5. Bach Organ, Germanic Museum, Harvard University.
6. Back Bay Roof-tops.
7. Football Arrangement.
8. Folly Cove.
9. Deserted Mill.
10. Hayfield, County Antrim.
11. Cornfield, County Antrim.
12. Wayne Crouse.
13. Julia Stark.
14. Tugboat.



SIR CEDRIC HARDWICKE
By R. Crawford Livingston

15. King Philip Bridge.
16. Henry Fonda.
17. Sir Cedric Hardwicke.
18. Mother and Child.
19. Chick Marston.
20. Charles Upham, Sr.
21. Laura Barr.
22. Robert Livingston, Sr.
23. Hanna.
24. Abandoned Quarry.
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FRIDAY AFTERNOON, February 3, *at* 2:30 *o'clock*

SATURDAY EVENING, February 4, *at* 8:15 *o'clock*

Bruckner.....Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo (Allegro-Andante-Allegro moderato)
III. Adagio
IV. Solemnly (not fast)

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FURNITURE AND RUGS . . . ANNEX

SYMPHONY NO. 8 IN C MINOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896

This symphony, begun in 1884 and finished in revision in 1890, was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony had its first performance in this country by the Boston Symphony Orchestra, Max Fiedler conductor, March 12, 1909. There was a second performance "by request" in the following month (April 24). The symphony was revived by Serge Koussevitzky on March 22, 1929, April 22, 1932, and April 16, 1937.

It is scored for three flutes, three oboes, three clarinets, three bassoons and contrabassoon, eight horns (four interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, three harps and strings.

The symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Artur Nikisch at the Leipzig Gewandhaus. The symphony made a

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sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended *pianissimo*. The Scherzo, standing next, was also very little changed in the final revision: alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

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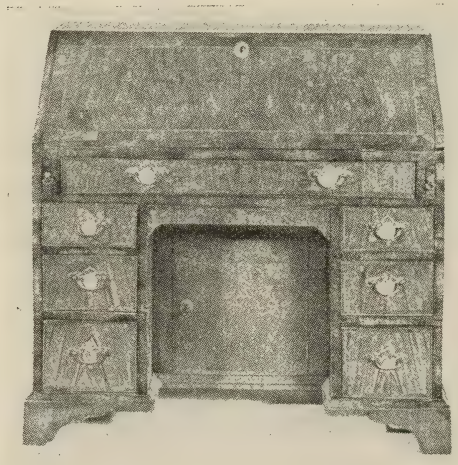
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its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its programmes. Hans Richter conducted. The success of the symphony was such, even in this Brahms stronghold, that even the ferocious Edouard Hanslick, while denouncing the music in the terms fully expected of him, was compelled to acknowledge it a popular triumph. "How was the symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths, etc." Hanslick pointedly strode from the hall before the *Finale*. Another critic called it "The masterpiece of the Bruckner style." Hugo Wolf wrote: "The work renders all criticism futile; the *Adagio* is absolutely incomparable." And Kalbeck of the opposite clan, henchman and destined biographer of Brahms, was forced to admit Bruckner "a master of instrumentation" whose symphony was "worthy of its sole position on the programme."

The Bruckner who had been an unknown in Vienna for so many years became a public figure, a celebrity whom one pointed out on the streets. But Bruckner never acquired city ways. He never changed his manner of dress nor lost his provincial accent. To the end he was a true son of the small Austrian village of Ansfelden. The following description of his quarters and daily routine in Vienna is taken from the monograph of Gabriel Engel:

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"He lived in a small, simple apartment of two rooms and kitchen which were kept in order by an old faithful servant, Kathi, who for twenty years had spent a few hours each day attending to the bachelor's household. In the blue-walled room where he worked stood his old grand piano, a harmonium, a little table and some chairs. The floor and most of the furniture were littered with music. On the walls hung a large photograph and an oil painting of himself. From this room a door led to his bedroom, the walls of which were covered with pictures of his 'beloved Masters.' On the floor stood a bust of himself which he was pleased to show his friends, who relate that he would place his hand upon its brow, smile wistfully, and say: 'Good chap!' Against the wall stood an English brass bed presented to him by his pupils. This he called 'My luxury.' At home he would go dressed even more comfortably than on the street, merely donning a loose coat if a guest was announced. Kathi knew exactly at what hours guests were welcome. If the Master was composing, no one was permitted to disturb him. At other times he went in person to meet the caller at the door.

"Bruckner worked, as a rule, only in the morning; but sometimes he would get up during the night to write down an idea that had suddenly occurred to him. Possessing no lamp, he did this night work by the light of two wax candles; but if Kathi saw traces of these in the morning she scolded him severely, warning him to be more careful about his health. When she insisted that he compose only in the daytime, he would say contemptuously: 'What do you know about such things? I have to compose whenever an idea comes to me.'

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"Sometimes, other answers failing him, he tried naïvely to impress her with his importance, crying: 'Do you know whom you are talking to? I am Bruckner!' 'And I am Kathi,' she retorted; and that was the end of the argument. After his death, she said of him: 'He was rude, but good!' "

The following description of the Eighth Symphony was written by Alfred H. Meyer for the *Boston Transcript*:

"Bruckner has sometimes been accused of formlessness. In reality no criticism could be wider of the mark. His handling of form is merely different from that of symphonists like Beethoven. Witness the course of this Symphony in C minor. A single note, sustained through several measures, serves as introduction. Basses sing the first theme. It comes in low register, at first hesitatingly, then in full melodic contour. It is gloomy, forbidding, of the essence of tragedy. There are several repetitions, there is some development. Then the second theme emerges. It is in G major, a typically Brucknerian theme. Its first motif comprises two quarter-notes followed by a triplet of three quarters, a formula which Bruckner especially liked. This theme is the brightest in the symphony — a theme of cheerfulness tinged with sentiment. Bruckner uses it persistently in this first movement, often in inversion. That is, in descending form, whereas originally it is chiefly ascending. An important subdivision of the theme occurs considerably later in horns followed by wood winds over a *pizzicato* bass in triplets. Cheerfulness has now gone out of the mood, which is one of quiet solemnity.

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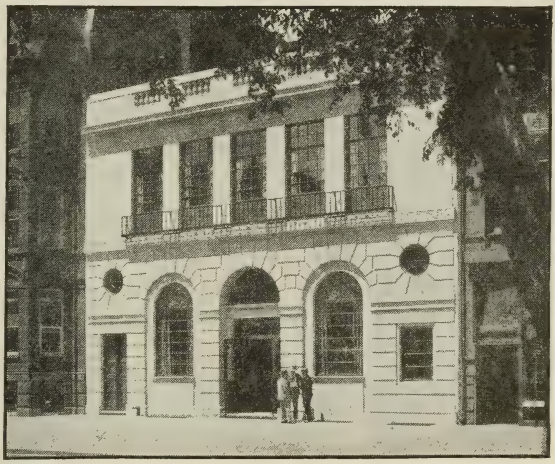
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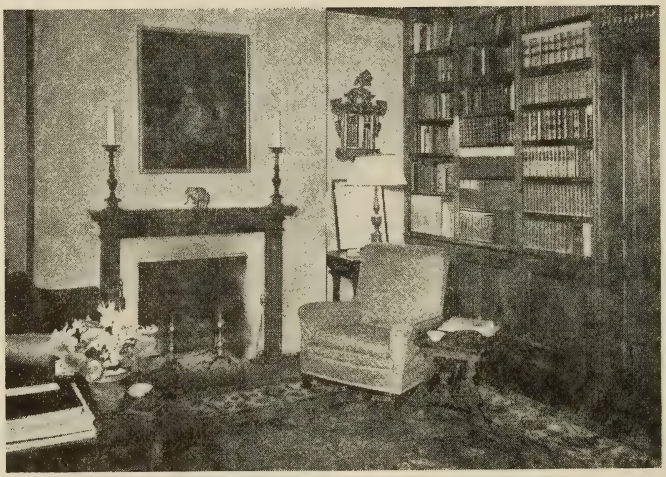
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The development treats these themes by every known contrapuntal and rhythmical device, mainly in the order in which they originally occur, with a repetition of suggestions of the first theme near the end, to lead into the recapitulation. The recapitulation is much less a direct repetition of themes than is the custom of the classical composers. The first theme is now introduced in high wood winds, where at first it entered in low basses. Not only is the register changed, but it is now heard also in inversion. And it comes not in the direct forthright form of the beginning, but in a more developed state. Further, there is less obvious preparation for the second theme, which enters in a solo trumpet, *'ausdrucksvoll'* (expressively).

"In the symphonies before the Eighth, Bruckner followed his first movement with an *Adagio*. In the Eighth and the Ninth a *Scherzo* succeeds. The gloom at the end of the first movement is too deep to permit a slow movement to come next. Rightly or wrongly the appellation *'Der deutsche Michel'* has come to be associated with this *Scherzo*.* To translate the phrase into 'The German Michael' is to

* Among the many "interpretations" laid upon the symphony by the analysts, with references to "The Æschylean Prometheus," "The all-loving Father of mankind," etc., was the characterization of the *Scherzo* as typical of "The German Michael." *"Der deutsche Michel"* is the plain, honest, lumbering peasant type of Germany. Hanslick saw a breach here in the armor of Brucknerian enthusiasm and wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *Scherzo*, as may be read in black and white in the programme." These were unfair tactics. Bruckner gave no clue whatsoever in his published score. (Ed.)



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lose all its significance. It represents the naïve stupidity, the ponderous and thick-headed humor which one associates with country bumpkins. The theme of the principal division of the *Scherzo* well deserves the label, *'Der deutsche Michel,'* for its blunt, awkward, square-toed, or better, square-headedness. But it is cast against a background of fantastic and almost fairy-like delicacy. It receives due portion of repetition and development. Of the Trio Bruckner is reported to have said, *'Der deutsche Michel träumt ins Land hinaus'* – 'The German Michael dreams (or would it be better under the circumstances to translate *"träumt"* by "stumbles"?) his way into the country.' The theme, at first in the strings, is beautifully lyrical. The *Scherzo* is then literally repeated.

"The *Adagio* is one of the longest slow movements in existence, and one of the most lovely. One can best understand it by remembering that it consists of three separate developments, each more extended and more climactic than the preceding, of the two themes of the movement. The first theme is of exceedingly long breath, haunting, pleading, in character. It is introduced by the first violins. The second theme is sung by 'cellos, as if in answer to the pleading of the first. It too is wondrously lyric. Near the height of the third development, brasses intone the 'Siegfried *motiv*' from Wagner's 'Ring.' The coda is given to the first theme.

"The *Finale* is grandiose, a culmination in the truest sense. The figure with which it begins (suggestive of galloping horses) continues throughout the long, warlike first theme. A second theme is in part

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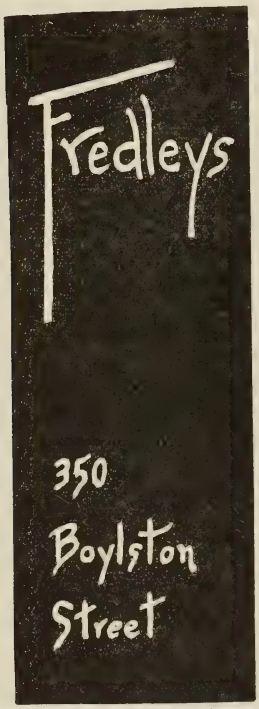
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lyric, in part choral-like and churchly in mood. The development is exceedingly complex contrapuntally, with the choral *motiv* frequently heard throughout. The recapitulation makes a powerful entry with the first theme, while the second enters as a *fugato*. The main climax of the whole work comes in the coda, which is begun by trombones proclaiming the first theme of the Symphony against the trumpets with the theme of the *Scherzo,* and ends at the last with a combination of the main themes of the four different movements in a triumphal C major."



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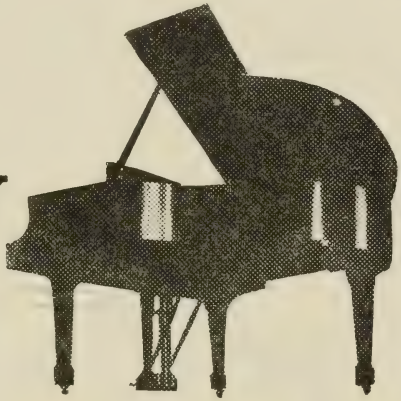


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THE SYMPHONY AND ITS CONTENTS

By M. D. Calvocoressi

It will be noticed that whereas a good many critics, and not a few composers (with or without an axe to grind), go proclaiming that the present period is essentially one of "pure," abstract music, and that poetic or dramatic ambitions, or even the expression of human emotions, are undesirable elements in the art, the greater number of the most appreciated modern, or comparatively modern, symphonies are rich in poetic and dramatic contents.

This quality, of course, asserts itself in many different ways, ranging from that of Berlioz's *Fantastique* with its avowed "story" and from Tchaikovsky's highly emotional, at times melodramatic, outpourings to the dramatic suggestiveness of Bax's and Sibelius's symphonies, impossible to define or in any way to account for in words, yet definite enough to induce quite a number of listeners to feel sure that some at least of these symphonies must have an underlying, unformulated "programme."

As it happens, it is to be presumed that they have none: but what



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if they had? The time is long past when it was thought advisable to explain away or to gloss over the definitely "programmatic" character of certain portions of Beethoven's Pastoral symphony, or to allege that a work which has a programme should not usurp the title of symphony. And, despite all theories to the effect that music should be just "itself and nothing more" (theories with which many devotees of "programme" music heartily concur in principle, feeling that when all is said and done, good music, even when suggested by the most definite "programme," always becomes "just itself and nothing more"), a number of the most thoughtful and original composers of our times are not averse to seeking inspiration in poetic or dramatic data. Sibelius and Bax's tone-poems are cases in point.

Besides, this is an altogether accessory question. It is impossible to lay down the law as to what may or may not constitute a real and good symphony. Like all good music, good symphonies have a trick of running counter to forecasts and baffling definitions: they just assert their vitality and significance. It is characteristic, for instance, that a majority of the best judges should have acknowledged in Borodin one of the most truly great symphonists of the nineteenth century, although he took extraordinary liberties with the style as usually understood; and also that Sibelius, as Mr. Cecil Gray recalls in his excellent

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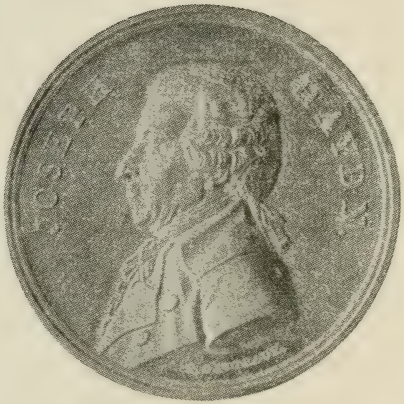
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little book on him, should have been repeatedly branded by German critics as incapable of grasping the true spirit of the symphony. A chapter of Sir Henry Hadow's "Studies in Modern Music" bears testimony to the fact that as late as 1895, an excellent judge who was an enthusiastic admirer of Brahms could nevertheless find in this composer's speech "something new and strange which now and again baffles our understanding." On the other hand, Prokofiev's *Symphonie Classique* may be adduced as an example of a work which, in accordance with its title, never oversteps in any respect the traditional boundaries of form or style, and yet is delightfully fresh and individual.

We have even ceased to believe that the lay-out of a symphony, any more than its style, must keep close to this classical convention. We readily admit that a composer may be true to the spirit of the symphony both in the usual four-movement mould or in practically any other—for instance, the one vast movement which constitutes Sibelius's seventh. Of late, the idea began to take shape that Schubert's B minor symphony need not necessarily bear the label "unfinished" although it consists of two movements only; that the composer may have left it thus because he felt that it stood adequate and complete as it was. To quote again Mr. Gray's *Sibelius,* the conventional four-movement scheme is merely a symbol of the variety and thoroughness expected from the composer of a symphony, which has to be "an epitome of all

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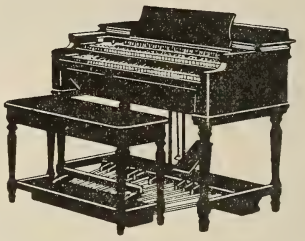
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musical forms and styles and modes of thought," and "the most searching all-round test of musicianship that can possible be devised." Likewise, Hadow defines the symphony as "the highest type of structural development to which music has yet arrived . . . embodying the same principle of perfect symmetry as that in which is constructed a great drama or a great novel." These sayings, taken jointly, bring us as close as is possible to specifying what a good symphony should be.

If we go at all by popularity — even in the keenest and most enquiring musical circles — we cannot help coming to the conclusion that very few of the existing symphonies are good. Let us not accept this conclusion over-hastily. Only the other day Vaughan Williams was reminding us that of all arts, music is the least international. The contrary belief is so general that a few years ago the present writer, attempting to show (it was in the *Monthly Musical Record* for March, 1924) that musical works and influences cross frontiers far less quickly and easily than any other work of art or artistic influence, had the uncomfortable feeling of laying himself open to the suspicion of wilfully revelling in paradox. Even more paradoxical, maybe, is the assertion that, of all kinds of music, symphonies, in spite of their being, in principle, examples of the universal form *par excellence,* are the slowest to acclimatize themselves outside their country of origin. Yet the facts are there. A good deal of modern French music is known out

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side France, but no French symphony except Franck's is to any degree popular. Of the older Russian symphonies, only Tchaikovsky's and Borodin's enjoy a European reputation — even the best of Glazounoff's remain overlooked. Of Dvorák's, only the "New World" is fairly well known. Mahler's and Bruckner's have not gained much ground outside German countries. Sibelius's tone-poems receive more attention than his symphonies. And we cannot, alas, include Elgar's, Vaughan Williams's and Bax's symphonies in the short list of British music which has made a measure of headway on the continent.

Let it be noticed that most of the neglected symphonies alluded to above are not to be dismissed with the remark that if they arouse little interest abroad, it is because they do not deserve better. We have had proof that Mahler's and Bruckner's, of late, have been gaining ground in Germany and Central Europe generally. In this country, Elgar's, Vaughan Williams's, and Bax's are unanimously held to represent British music at its best. Many of the soundest French judges hold d'Indy's and Roussel's in very high esteem. Even after having made due allowance for the possible operation of national pride and prejudices, we must grant that works which, belonging to a type far less subject than any other to the vagaries of fashion, command so great a degree of attention in their country of origin cannot be devoid of the fundamental qualities which should ensure more general recognition.

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"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21 1839; died at St. Petersburg on March 28, 1881.

Arranged for Orchestra *by* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. The most recent performance was November 9, 1934.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, celesta, xylophone, glockenspiel, two harps, rattle, bells and strings.

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than five musicians have been tempted to try a hand at the task. Toushmalov (in

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St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There has been still another orchestration by Lucien Cailliet.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin† in reply to the latter's inquiry explained:

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with

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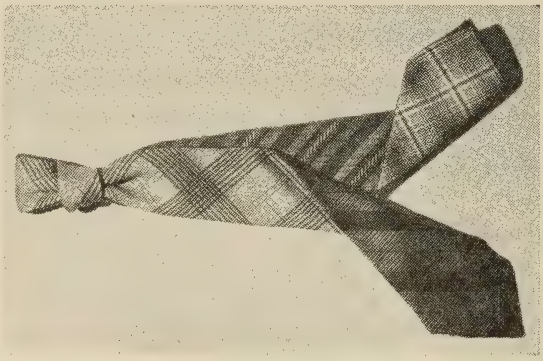
"the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilized the best coloristic possibilities of the saxophone.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the

Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The Two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.



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distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

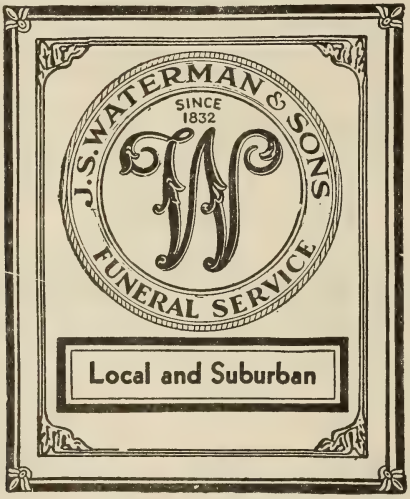
Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them – the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme." – Calvocoressi.)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated in her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian



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massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "The Brothers Karamazov."

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on -- and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten

morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half-century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of five separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

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Sixteenth Programme

FRIDAY AFTERNOON, February 17, *at* 2:30 *o'clock*

SATURDAY EVENING, February 18, *at* 8:15 *o'clock*

Schuman, William.....Symphony No. 2 (in one movement)

Sibelius.....Symphony No. 3 in C major, *Op.* 52

I. Allegro moderato
II. Andantino con moto, quasi allegretto
III. Allegro

INTERMISSION

Beethoven.....Concerto for Pianoforte No. 3 in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

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Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
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Wiener Blut — Waltzes (Vienna Blood) Strauss

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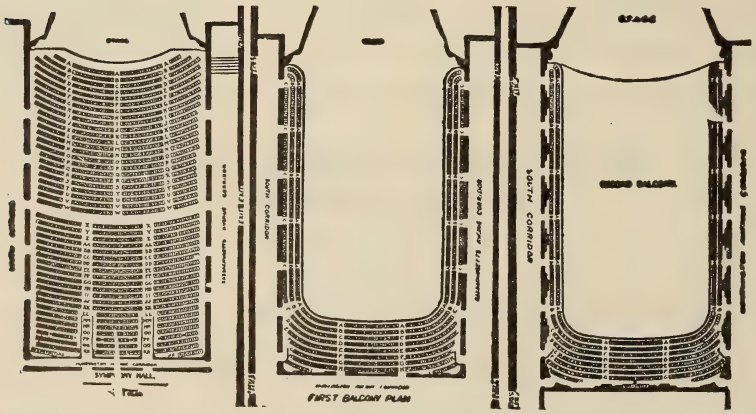
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

The Berkshire Festival of Next Summer
New England Photographs

THE BERKSHIRE FESTIVAL OF NEXT SUMMER

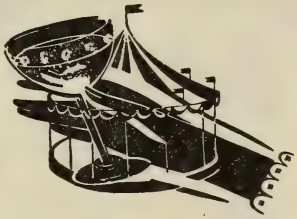
Six concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at "Tanglewood," in Stockbridge. The first series of concerts will be given August 3, 5 and 6, and the second, August 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5,000 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the Festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood overlooking Lake Mahkeenac stands as a monument to the past and at the same time as an indication and a promise for the future.

Never before have so many music lovers heard symphonic programmes with such fine acoustics in so unique a setting. The utilitarian simplicity of the shed only enhances its beauty. Festival trustees are confident that sufficient funds will be forthcoming for its early completion.

The Festival trustees, announcing six concerts, will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency enclosure for the shed.

Dr. Koussevitzky will make the pro-



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grammes for the 1939 Festival from the following list of works: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherazade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced.

Membership lists closed November 1, with the result that audiences of more than 2,000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained at the Box Office, Symphony Hall.

NEW ENGLAND PHOTOGRAPHS

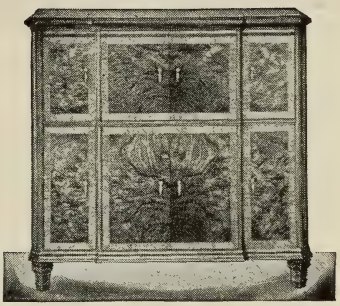
Representative photographs from camera clubs in several of the New England States are now on view in the Exhibition Foyer. Twelve clubs, in Connecticut, New Hampshire, and Massachusetts, have contributed examples of their best work. The prints exhibited were chosen by officers of the Boston camera clubs and Symphony Hall from among the many submitted.

This exhibition has been made possible by the interest and activity of Mr. Hermann Lythgoe of the Boston City Club Camera Associates, and the co-operation of the following Camera Clubs:

Amherst Camera Club, Boston Camera Club, Boston City Club Camera Associates, Boston Y. M. C. U. Camera Club, Bridgeport Camera Club, Claremont Camera Club, Daguerre Camera Club of Hartford, Greater Lynn Camera Club, Hartford County Camera Club, South Shore Camera Club, Thirty-five Millimeter Camera Club of Boston, and the Worcester Photo Clan.

A complete list of exhibitors and their entries follows:

NAME	TITLE
Stanley R. Anderson	Starting Out
Frank R. Barnard	Thebaud of Gloucester
Boris	The Bather
J. D. Carton	Sport
	Profile
Harold Clay	Irene
Alton S. Crabtree	Modern Colossus
R. L. Coffin	Imperialis
	Beach Grass
J. Chester Crandell	Maligne Lake
Fred L. Davis	Rhythm
Doris Gamenell Drew	A Cold Walk
Elmer N. Eddy	Peasant Girl
	The Reaper
Charles A. Earley	Arlington
	By the Sea
A. B. Edwards	The Back Road
Frank R. Fraprie	M. T. S. Nantucket
Norman G. Friche	Lonely Shadows
	Block and Tackle
Bonman Graton	Autumn Sunbeam
	Gathering Speed
Joseph Guild	Down East
	Landscape
	Ocean Sunset
B. C. Hamilton	Wilton Falls
Howard Hammitt	Snow Flurry
Arthur Hammond	Gas Tank
	Black Sail
	Water Power
Stephen F. Harris	Curly-head
	Waiting
Russell Hastings	Portrait
B. W. Hindman	Ebb Tide
Theodore Johannis Jr.	Shirley
	Old Squint Eye
F. Jones	Rural Connecticut
Louis A. Jones	Festooned
Franklin I. Jordan	Falling Water
Henry B. Kane	In the Deep Woods
Harold King	Winter
	Cloisters in New York
George H. Kelley	Tim
	Thomas P. Jones
Samuel Kitroser	Gail
D. S. Lacroix	Man of Iron
	In the Dimness of Thy Temple
Hermann C. Lythgoe	Ready for the Rodeo
	The Patient Donkey
Dr. G. H. Ludins	Old Scout
Ruth H. Mallory	Contrasts
Lulu M. Messinger	Reflections
	End of a Perfect Day
Bruno Mickeleit	Landscape
Harold Orne	Lexington
Philip Parks	A Sailor's Guide
F. Forest Pease	Sailing Home
W. H. C. Pillsbury	Gloucester
Phileas A. Racicot	Sunset on the Charles
M. W. Sampson	Clinging Vine
Ernest C. Schutte	The Matriarch
Gustav Seelig	Green Pastures
C. J. Sheehan	Sail Ho
A. C. Shelton	Clouds at Crater Lake
George F. Slade	Evening Approaches
	Sunlight and Shadow
Dr. W. Leslie Smith	Game Point
Richard W. St. Clair	Atlas
Alexander Standish	And the Day is Done
L. Whitney Standish	Metal, Wood, and Brick
W. M. Steidl	Portal Moderne
William L. Tisdel	Ella
H. B. Tower Jr.	Apple Blossoms
	Hurricane
John H. Vondell	And the Tree Said
	Eve and Her Apple
Charles H. M. White	Colonial Estate
Carroll L. Wilson	Central Park
	Squnch My Shadow
Albert H. Woodbury	Ebb Tide



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Sixteenth Programme

FRIDAY AFTERNOON, February 17, *at* 2:30 *o'clock*

SATURDAY EVENING, February 18, *at* 8:15 *o'clock*

Schuman, William.....Symphony No. 2 (in one movement)
(*First performances in Boston*)

Sibelius.....Symphony No. 3 in C major, *Op.* 52

I. Allegro moderato
II. Andantino con moto, quasi allegretto
III. Allegro

INTERMISSION

Beethoven.....Concerto for Pianoforte No. 3 in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

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FURNITURE AND RUGS . . . ANNEX

SYMPHONY NO. 2, IN ONE MOVEMENT

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

This symphony, composed in 1937, was the prize-winning composition in a national contest for orchestral music, judged by Copland, Harris, Wagenaar, and Sessions. It was first performed at a WPA concert by the Greenwich Orchestra in New York City, May 25, 1938, Edgar Schenkman conducting, and was likewise broadcast in September, 1938, over the Columbia Network, when it was conducted by Howard Barlow.

The symphony is scored for three flutes (piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

THE symphony is constructed in one movement, and integrated by a single predominating theme. The tempo is *larghissimo*. The composer points out that the symphony is without a programme of any sort. Its pivotal center is the note (not the tonality) of C. The composer has kindly provided the following outline of its structure.

"During the first minutes the tone of C is sustained by alternating trumpets. The melody upon which the entire work evolves is first

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heard in the low strings enforced by bassoons, bass clarinet and, at focal points, by the bass trombone. After the melody the double-basses continue with a broad *ostinato* figure. The four horns in unison state a further development of the melody, while timpani punctuate the *basso ostinato*. At the conclusion of their melody, the horns join the trumpets in sustaining C (an octave lower). The melody is now carried further by the 'cellos and violas in unison. After a while the second violins and clarinets take up the development of the melody, while the 'cellos and violas continue the melodic development in counterpoint. The second violins, at the conclusion of their melodic statement, enter upon a characteristic figure which is stated alternately (as a new *ostinato*) with 'cellos and violas. Trombones paraphrase melodic ideas, but soon enter upon their own *ostinato* figure. When the first violins (enforced by some wood winds) do finally appear, they summarize all the melodic material. They are heard above the several *ostinato* figures which have been previously set up. The first violins bring the music to a climax where the *ostinato* figures and the melodic lines resolve into a one bar *crescendo* (*tutti*). This material is the first section of the work.

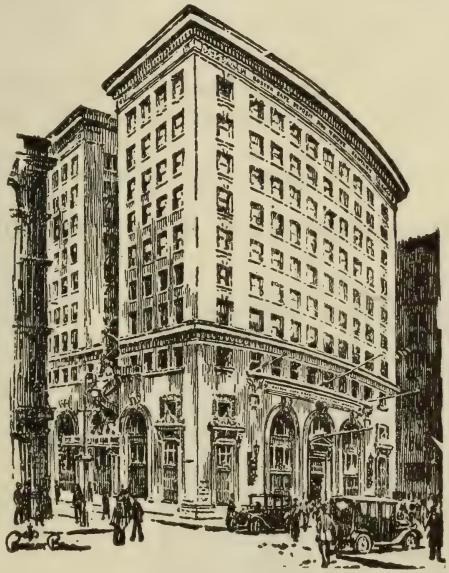
"After a short bridge passage, the second section begins. It concerns itself with a contrapuntal treatment of ideas evolved from the theme melody. The instrumentation is wood winds and horns. This section of twenty-seven bars concludes with a long orchestral *crescendo* leading to the final part of the symphony.

"This final section deals with a development of the *ostinato* figure



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of the first section (the figure that was stated alternately by second violins, 'cellos and violas). Against this rhythmic development are set various versions and fragments of the theme melody. At the conclusion of this development there follows what might be considered a coda. Here the theme melody is heard in four-part canon. Certain other ideas are stated which bring the work to a close. Throughout the piece the sound of C is stated or implied.

"I have spoken of this symphony as consisting of sections to help clarify this academic discussion of its form. Actually, the form is one indivisible unit. Also, I have dealt here with the first section in more detail because I believe it presents more problems for the intelligent listener."

Mr. Schuman attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He is a member of the faculty of Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts.

Mr. Schuman's First Symphony is for chamber orchestra, and was composed in 1935. Also for orchestra is a Prelude and Fugue, of 1937.

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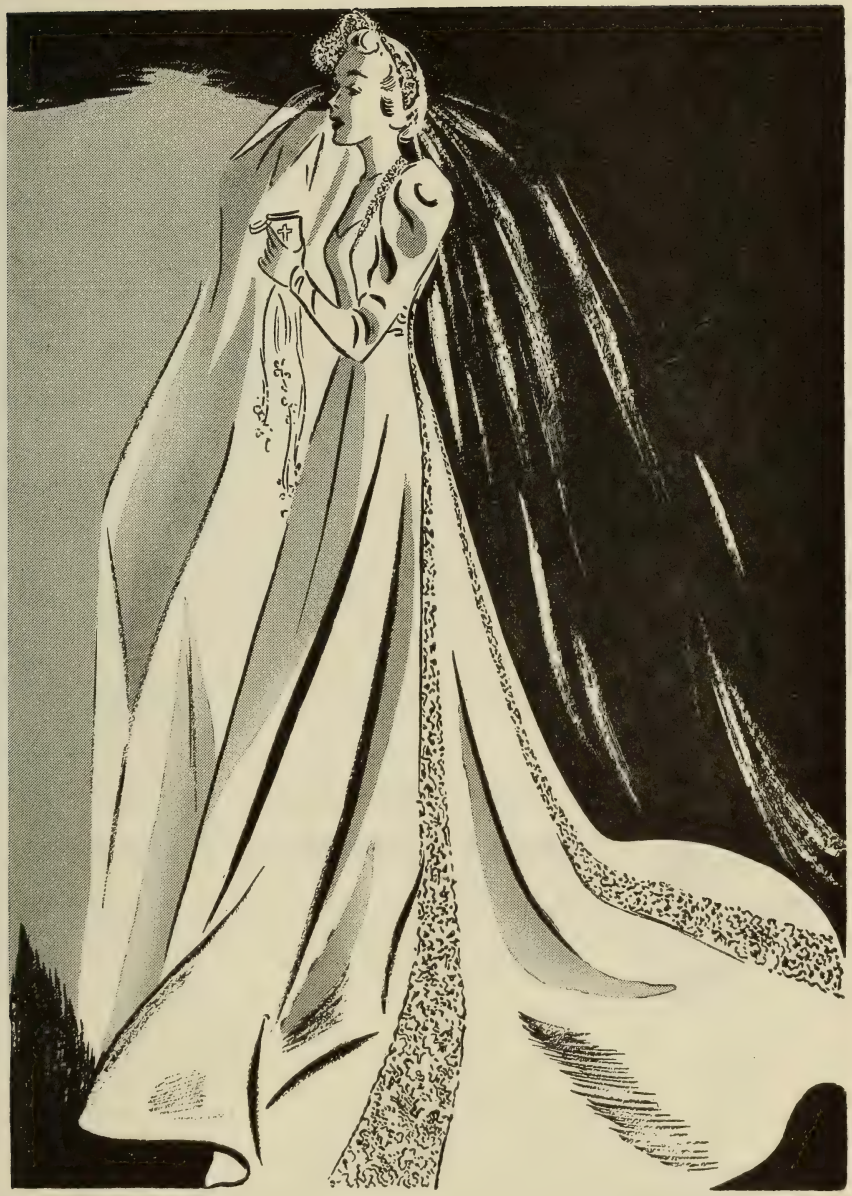
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By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Completed in 1907, the Third Symphony of Sibelius was first performed under the composer's direction in Helsingfors, September 25th of the same year. Sibelius also presented it at St. Petersburg in November. The first English performance was in London at a Philharmonic Concert on February 27, 1908. The first performance in the United States was at a concert of the Russian Symphony Society, Modest Altschuler, Conductor, January 16, 1908. The first performance in Boston was at the concerts of the Boston Symphony Orchestra, November 9, 1928. The symphony was repeated December 28 of the same season, and again December 9, 1932.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones,* timpani and strings. The Symphony is dedicated to Sibelius' English friend, Granville Bantock.

* Sibelius pointed out to his pupil in orchestration, Bengt de Törne (reported in his book "Sibelius: A Close-up"), that "the trio of trombones, although the most powerful part of the modern orchestra, has no proper foundation. 'You know as well as I know that the timbre of the tuba simply does not fit in with that of the trombones. . . . Personally, I feel convinced that a composer can do without a tuba. I do not like this instrument; to my mind it is far too heavy — what the Germans call *schwerfällig*. In my later works I have eliminated it. There is always a way of building up a *fortissimo* without a tuba.' "



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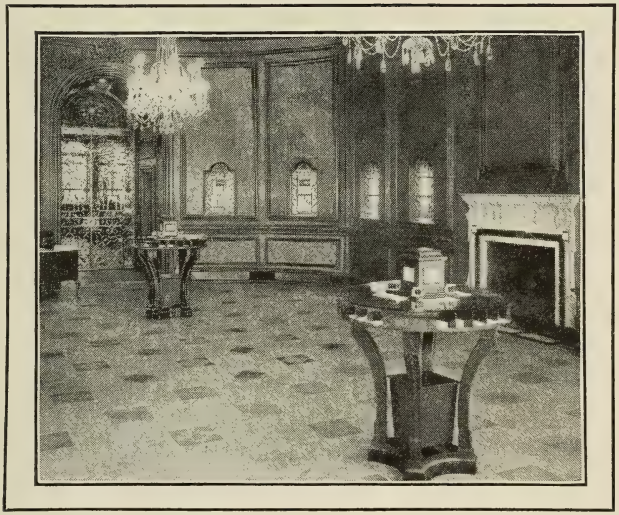
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THE years 1905–1907, during which Sibelius composed his Third Symphony, marked also the beginning of his recognition abroad. In 1905 he was invited to conduct his Second Symphony in Berlin, and later in the same year the Violin Concerto was played there. Toscanini introduced "The Swan of Tuonela" and "Finlandia" in Milan, and Chevillard played the same two works in Paris. Hans Richter brought out both the First and Second symphonies at Manchester, England. Sibelius visited England in November, and from there went to Paris, enjoying his cordial reception, the taste of recognition by musicians in countries other than his own. The muse was active, even through the rounds of hospitality, and the composer returned to Finland in January 1906, with more than the outlines of a Third Symphony.

He was invited to London to conduct for the first time in March of 1907, and felt honored at the opportunity "to stand on the same spot where everyone from Haydn to Tchaikovsky has performed his works." The first performance of the new symphony was to be the occasion of this visit, but the plan was spoiled by Sibelius' painstaking methods of composing his important works. A year and a half proved not quite enough for final commitment upon a symphony which was far slighter in length, substance, and melodic simplicity than the first two.



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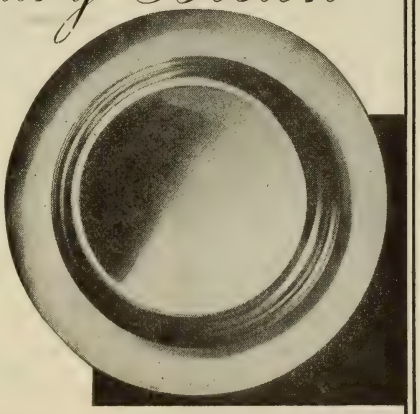
Sibelius finished the symphony in the course of the summer, and conducted its first performance, as well as that of "Pohjola's Daughter" and the Suite "Belshazar's Feast," at Helsingfors, September 25, repeating the programme two days later. Kajanus included the symphony and the tone poem upon later programmes of the same season. In February, Sibelius made his deferred visit to London, and conducted the symphony at the concerts of the Philharmonic Society.

"The Symphony No. 3 in C major," writes Cecil Gray, in his book on Sibelius, "consists of three movements only — two *allegro* movements with a middle one which is neither an *andante* nor a *scherzo* but partakes to a certain extent of both. Apart from the decrease in the number of movements, each of the three is distinctly shorter than those of either of its predecessors. The difference in dimensions between the Third and the First and Second is roughly indicated by the number of pages in the full scores — 160 in the First, 149 in the Second, only 70 in the Third. The comparative brevity of the latter is further enhanced by the fact that it contains no slow movement, strictly speaking.

"Together with this diminution both in total length and in the size of the individual movements, a similar tendency is to be observed in the orchestral means employed. Firstly, the bass tuba, which played a prominent rôle in both of the preceding symphonies, is omitted; secondly, a most noticeable degree of economy and restraint

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is to be observed throughout in the scoring. In the First and Second Symphonies the wind, and especially the brass, seems to dominate; in the Third the strings definitely take precedence. The trumpets and trombones in particular, which play a very conspicuous part in the proceedings of the earlier symphonies, here recede into the background, whence they emerge only on special occasions. The texture in general is very much lighter in every way, the style more sensitive, supple, and discreet. Similarly, the formal complexity which characterized the first two movements of the Second Symphony gives way in the corresponding movements of the Third to a quite exceptional clarity and simplicity. In place of the multiplicity of themes in the initial movement of the Second, one finds a reversion to the classical principle of two main subjects, each with an attendant satellite figuration, and the plot is simple, precise, clear-cut, and distinguished by extreme economy of material; while the second movement is, if possible, even simpler and more straightforward, consisting as it does in little else but the ringing of the changes upon a single theme by shifting it up and down onto different degrees of the diatonic scale. The last movement alone, or at any rate the first part of it, reveals a certain formal complexity. As in the first movement of the Second, several disjointed and in themselves insignificant little figures are announced at the outset and gradually welded together into a logical and coherent tissue in masterly fashion. The second section of the movement, however, consists for the most part, like the preceding movement, in ringing a series of melodic and harmonic changes upon



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a strongly marked, persistent rhythmical figure — a method of procedure which, from now onwards, becomes a distinctive feature of Sibelius' symphonic style.

"In feeling and atmosphere, too, the Third Symphony presents a striking contrast with its two forerunners. The sombre, restless tone of the First, the strenuous and impassioned character of the Second, give way to a mood of unclouded serenity and sunny gaiety, particularly exemplified in the delightful middle movement, which is perhaps the most attractive and original of the three."



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ENTR'ACTE

A MASTER AS SEEN BY HIS WIFE

An Interview with Mme. Aino Sibelius

By PAUL SJÖBLOM

(Quoted from the *Etude Magazine,* October, 1938)

JEAN SIBELIUS, the man often described as the "greatest creative artist of our time," continues to baffle the already vast and ever increasing ranks of converts to his music. "What sort of man is this mighty maker of symphonies?" they ask, as though an intimate glimpse into his privacy were necessary to an adequate understanding and appreciation of his art. The answer has been vainly sought by countless pilgrims to the master's secluded forest retreat in Finland. The few elect, who have been admitted into his solitude, come away as baffled as ever. Their fingers tingle with the memory of his handshake; their eyes overflow with reflections of his expressive face; their ears and brains echo with his voice. They come back to tell the expectant world that the man is as noble as his best work. But, asked to interpret him, to describe him beyond the superficial incidents of the meeting, they fail.

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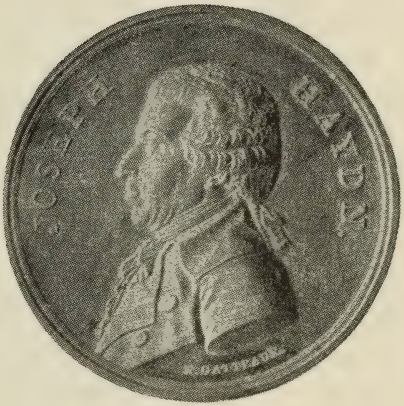
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the surface, none of the numerous articles and biographies on Sibelius penetrate very deeply into the mystery of his personality.

One person only, of the many who have known Sibelius, may have an answer to the question, "What sort of man is he?" At least this one should give a better and a more convincing answer than any other that has been offered. That person is the companion of his creative lifetime, the mother of his five daughters.

Madame Aino Sibelius — slender, refined; with silver hair, kindly eyes, aquiline nose, a warm smile, and gentle manner — belongs to the ancient Järnefelt family, which claims countless famous figures in Finnish history. Eero Järnefelt, dean of living Finnish painters, is her brother. Armas Järnefelt, long conductor of the Royal Opera in Stockholm, later of the Finnish National Opera, and composer of numerous well known works in all forms, among them the popular *Praeludium* and *Berceuse,* is another brother. So was the late Arvid Järnefelt, author of *Kuolema,* the drama for which Sibelius's *Valse Triste* was composed as part of the incidental music — the *Valse* familiar to practically everybody who ever heard a note of piano or orchestral music. And the present Minister from Finland in Washington, Eero Järnefelt, namesake of the artist, is her nephew. Comparably gifted bearers of the name are too numerous to be listed

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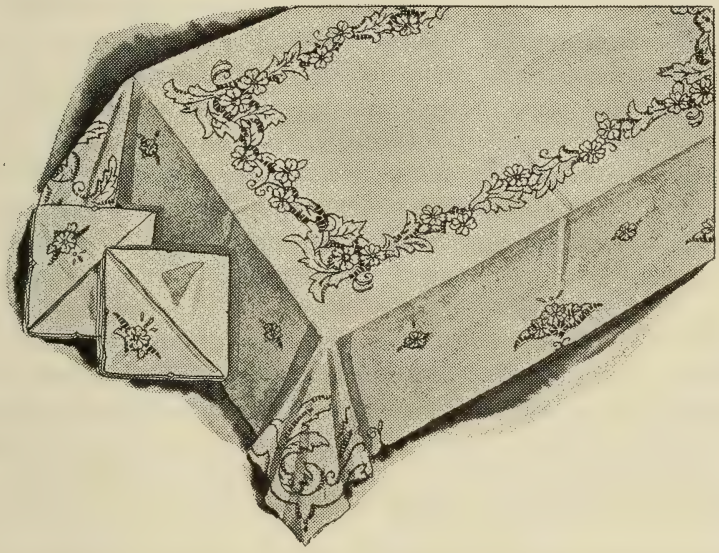
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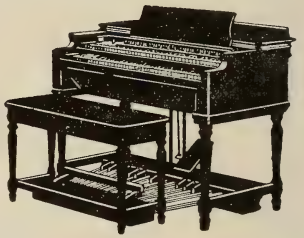
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here. All who have had the fortune to meet Madame Aino Sibelius agree that she shares the gifts of her family in many ways, especially as a memorably attractive human being and ideal hostess. Once they have exchanged a few words with her, they cannot forget her modest charm. Some, indeed, profess that in meeting her something of the composer himself has been revealed to them. Her lifetime by his side has left an unmistakable influence. During a talk with her, people say, one feels strangely close to the immortal master.

During all the years of their marriage she has steadily refused to breathe a word about her husband to the anxious public. But at last, upon the occasion of his seventieth birthday, celebrated in his native land as a national holiday, Madame Sibelius broke her long silence by consenting to offer the curious a word about the man behind what an ever growing body of critics consider the noblest symphonies since Beethoven.

In this only interview she has ever granted (in which all direct quotations were originally published in the Finnish language in the *Unsi Suomi* of Helsinki, Finland), one notices her typical restraint and modesty. Of herself and her own vital share in the creation of those masterpieces called into existence by Sibelius, she speaks hardly at all. Yet it is well known among friends of the family that, if it were

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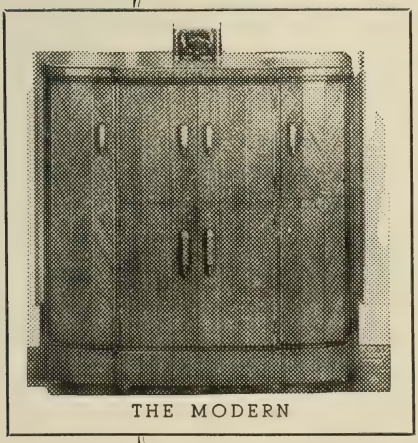
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not for her self-sacrificing devotion to his welfare, Jean Sibelius might have expired long ago from his too headlong pursuit of the revealing chord. And although she dwelt at length upon the subject of her husband, ultimately it is only the barest glimpse of him that we see. If Madame Sibelius has penetrated into the secret depths of his mind, she chooses to leave untold what, after all, probably belongs to her alone.

While his devotees seem to consider it vitally important to know even the exact hour when each of Sibelius's works was put on paper, such is the man, Madame Sibelius tells us, that he has managed half his lifetime without watch or clock. He simply never has time to consult one. He does not even bother to ascertain what day of the week it may be — Sunday, holiday, or plain weekday, sometimes not even whether it is night or day. For him, time, as interpreted by clocks and calendars, does not exist. Yet so zealously does he heed the passing hour that every available instant is recruited to the cause of music. When the innocent onlooker would believe him casually resting in his chair, he may well be conspiring tonal revolutions with the Muses.

He, if anyone, we learn, has withdrawn into himself, *"Noli me tangere!"* ("Touch me not!") is the way Madame Sibelius sums up his social nature. He is anything but easy to approach; yet the fortu-



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nate few, permitted to pay him company, find him unexpectedly friendly and sympathetic. They say that in contact with him one is not made to feel at all like an intruder. On the contrary, he puts one completely at ease with his pleasant manner and sparkling wit. And, far from condescending to come down to one's own humble level, somehow he inspires the impression that one's self has been momentarily lifted up to his lofty plane. Indeed, the more impressionable of the elect exclaim about a strange enchantment felt in his presence, about a sensation of timelessness and boundless spaces.

Paradoxically enough, Sibelius strikes people both as a dynamic man of the world and as a retiring introvert. His conversation scintillates with humor and reflects a profounded insight into affairs of the day. He often startles visitors with the accuracy of his knowledge of matters in no way connected with music; and they cannot fail to observe that he is always frank and outspoken in his views, but seldom cynical and never spiteful. In short, a good fellow and a jolly host. On the other hand, they also become aware that beneath all his joviality and lavish hospitality lurks an elusive, lonely spirit impossible to be lured into the open. The inquisitive and curious will always find themselves foiled by the enigma that is the real Sibelius.

Sibelius has a talent for finding charm in anyone he meets, how-

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ever humble. Interviewers — many from distant lands — upon leaving his presence suddenly become aware that somehow the interview has gotten twisted about. Although they had come, often nearly around the world, expressly to surprise a magic word out of the master; they, instead, did all the talking. Sibelius tactfully nurses each visitor's weak spot. His formula is simple enough: let a person talk about himself, draw out his fondest opinions and sentiments, compliment his self-esteem. All visitors seem to interest him equally, famous or obscure. Only afterwards, in retrospect, do they realize how their intended prey had cunningly concealed himself behind questions until the time allotted for the interview had elapsed. As though politely and tenderly he had turned them away from his mind's door. That door is closed to all visitors. What lies behind it remains a secret.

The world remembers many composers from portraits showing them seated at the piano, left hand resting upon the keys while the right records the notes upon a score sheet. Such a portrait of Sibelius would be sheer fantasy, Madame Sibelius informs us. He is one music-maker who conceives his compositions within the imagination and never seeks advice from the piano or any other instrument. When one of his works has been committed to paper, most often not a note of it has yet been sounded. He even has sent compositions to publishers to

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be released to a public which hears them before the composer himself. During summer holidays in remote woodlands, where any kind of instrument exists only in memory, he would compose large works up to the finishing touch. At home, to be sure, there is a grand piano in the parlor, as well as a small upright in his workroom. These are not, however, used as crutches. Now and then he will sit down at one or the other and play, but only in a spirit of mutual communion with a friend.

"We at home know that he lives constantly in the realm of tone," says Madame Sibelius. "I generally never speak to him of mornings until he first addresses me. We do not want to trespass upon his thoughts, interrupt the flow of his creative imaginings. When he does address me, we are likely to talk about anything under the sun, even about the weather — a topic of no mean importance to us country folk.

"Music irritates my husband more than anything else. Forced to overhear a stray tune, a fragment of song, or some one whistling, he will throw his work overboard and wreck the inspiration. Afterwards he must begin again from the very beginning. That is why at home one never hears music. No one ever sings. No one whistles. That is, unless my husband chooses otherwise.

"He is unbelievably energetic," Madame Sibelius says. "He is still

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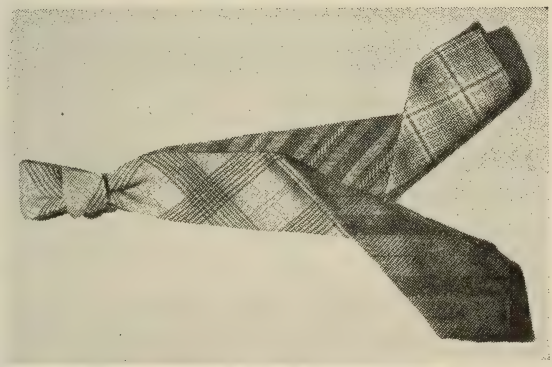
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just as fiery and enthusiastic as in his youth." So original and bizarre were his ideas, with his mind often straying beyond the clouds, that the late Robert Kajanus, acknowledged supreme interpreter of his music, was once prompted to remark that as a young man Sibelius in his normal mood "was like the rest of us when drunk." "There is not the faintest hint of the peacefulness of old age about him. Often it strikes me that he is still the youngster of infinite hope. In him one, even now, can see a soaring aspirant. He lives at a terrific pace, intensely, boundlessly. His capacity for taking pains is unlimited. He works tirelessly. He obeys but one law, a merciless taskmaster, his conscience. Even this very day."

Friends of Sibelius's youth never believed that he would survive to the Biblical age. Witnessing his furious struggle for self-expression, they predicted a "meteoric rise and sudden extinction for him."

"His various interests? He does not have any hobbies," continues Madame Sibelius. "Work proves all in all for him, his hobby too. Nevertheless he does manage to keep an eye on the world about him. The range of his interests is incredible. He reads much, always choosing his reading matter with discrimination. Recently we had the old nursery altered into a library, and it serves the purpose admirably. Since then we have had plenty of room for our books, many of which



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were dug out of hiding places in the attic. While arranging the collection I simply had to marvel at how much my husband has read in his time. During his stay in Berlin, as a youth, he purchased special editions of classics from all over the world. Some, true enough, remain unopened; others, however, he has absorbed word by word. Goethe, for example, he admires at no end. And old historical works appeal to him highly. He possesses a singularly retentive memory and can remember his readings for years.

"He follows current happenings all over the world, with a watchfulness people would not suspect in a composer. He absorbs the essential contents of newspapers with incredible speed. While I myself have barely scanned the headlines, he seems already to have read all and known all. Naturally music news interests him most; and of course everything about the other arts, too. Concerts he attends only upon special occasions. One of these exceptional concerts occurred when Koussevitzky conducted the Helsinki Symphony Orchestra. Koussevitzky, you know, has done much to make my husband's music better known. We own a radio, which allows Mr. Sibelius to hear concerts given in different parts of the world, particularly those including his own works. Quite often he is requested by letter to tune in on certain performances."

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MYRA HESS was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American debut until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. At the Friday and Saturday series, she appeared in Schumann's Concerto on December 16, 1927, and in Brahms' Concerto No. 1 in D minor, April 15, 1932, and Brahms' Second Concerto, April 9, 1937. She performed Beethoven's Fourth Concerto with this Orchestra at a Monday evening concert, March 30, 1925, and at a Tuesday afternoon concert, February 10, 1931, and in this series February 15, 1935. She was soloist at a Pension Fund concert, February 26, 1933, playing Schumann's Concerto.

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The Concerto is orchestrated for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

It was performed at the concerts of this orchestra April 21, 1888 (soloist, Mrs. H. H. A. Beach); February 18, 1911 (Ferruccio Busoni); April 16, 1920 (Alfred Cortot); February 11, 1921 (Mischa Levitzki); December 1, 1933 (Artur Schnabel). There was a performance at a Monday evening concert, February 22, 1937, by Harold Bauer.

IT WAS in 1797 that Beethoven composed his First Pianoforte Concerto in C major, while the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. At the first performance of the Concerto in C minor, in 1803, Beethoven appeared as the pianist. The programme also included his first two

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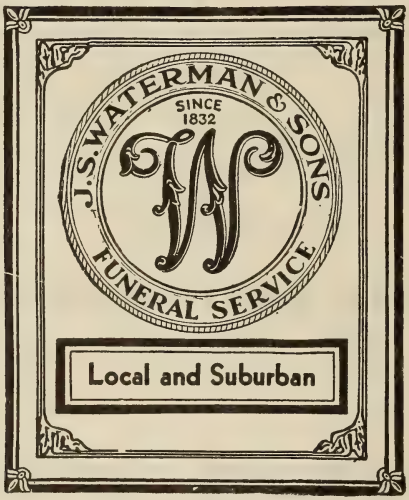
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symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said then done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public.



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"I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The following analysis of the Concerto was made by D. Millar Craig for the British Broadcasting Corporation programmes in London:

It opens with the full-sized orchestral *tutti* of tradition in which both principal themes of the first moment are heard. The very opening, given to the strings, has a large share in the development of the movement, and the second half of the first string phrase is used in the most interesting ways; at the very end, in the coda, the timpani have it given to them. The *tutti* comes to a close in the tonic, and then the soloist has a three-fold scale, which leads him to the first theme. The orchestra and he engage in a dialogue, and then there is a new melody in the key of E-flat minor, leading to the second subject in E-flat major. The pianoforte has it first, the clarinet and strings repeating it after him. The first section of the movement closes with a rapid downward scale, and then there is a *tutti* ending with a half-close in G minor, followed by the same scale passages with which the pianist made his entry. They serve now to introduce the working-out. Thereafter the course of the movement is perfectly clear, recapitulation, Cadenza, and Coda following in the usual way; the actual close is formed by the scale passages with which the pianist entered first.

It is he who begins the second movement, muted strings echoing his first melody. Then the pianoforte has a florid theme in thirds ar-

riving soon at the key of B, where the second subject is played first by the orchestra and then, in a more elaborate form, by the soloist. There is still another theme, in a middle section, accompanied throughout by arpeggio figures on the pianoforte, flutes and bassoon interchanging the melody, with the strings playing *pizzicato*. Earlier themes are repeated, and this movement also has a cadenza — a short one.

It is again the pianoforte which begins the last movement, a Rondo, wood winds repeating the first theme. After a little cadenza has introduced a *tutti* with the orchestra playing the first theme, vigorous chords and arpeggios lead us to the relative major, with a new and vivacious melody for the pianoforte, with which the flute follows him. The pianoforte opens the next section of the movement, accompanied by the strings, *pizzicato,* and again there is a cadenza leading to a return of the principal theme. Clarinet and then soloist have the second theme in this section, and after a full close the strings play a merry fugato on the first subject. There is a striking series of modulations, which must have sounded very new and remarkable when the concerto was first played, and when we finally reach a half-close in the tonic key, another short cadenza brings us to a coda in C major, *Presto,* with a theme derived from the principal subject. The movement is particularly interesting to the student as foreshadowing Beethoven's treatment of the rondo form in the Emperor Concerto; it begins to have something of the importance of the working-out section in a first movement.

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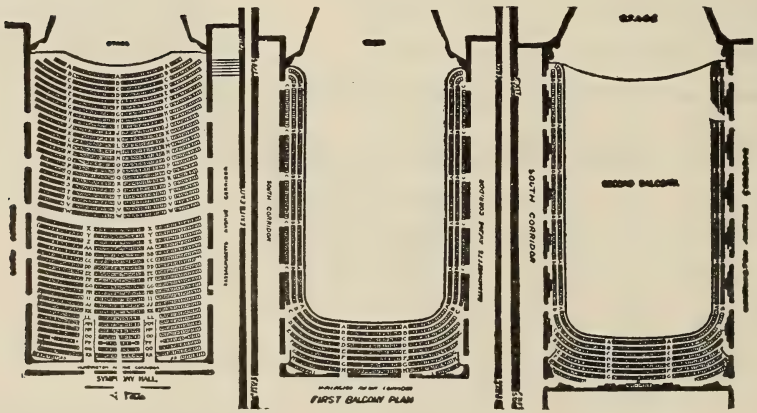
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with historical and descriptive notes by

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SYMPHONIANA

Carpenter's Violin Concerto
The Project for an Academy
New England Photographs

CARPENTER'S VIOLIN CONCERTO

John Alden Carpenter's latest work, his Violin Concerto, will have its first Boston performance when Zlatko Balokovic appears as soloist with this orchestra in the concerts of March 3 and 4. The Concerto had its first performance at the concerts of the Chicago Symphony Orchestra on November 18, 1937. Mr. Balokovic was then soloist, as likewise in subsequent performances of the orchestras of Cleveland and Los Angeles.

John Alden Carpenter is remembered at these concerts by numerous performances of his music in the past, including his Symphony, Piano Concertino, "Adventures in a Perambulator," his suite from "The Birthday of the Infanta," his "Skyscrapers," his "Song of Faith," "Patterns" and "Danza."

Zlatko Balokovic was born in Croatia (Yugoslavia). At sixteen he left the Conservatory at Zagreb to enter the Meisterschule in Vienna, under Ševčik, graduating with honors in two years. He has made innumerable appearances in the cities of Europe and America.

THE PROJECT FOR AN ACADEMY

While directing their immediate attention to a programme for 1939, that promises fully as much as in other years, the objective at "Tanglewood" remains — a musical center for the year 1940. At the dedicatory exercises for the shed last summer, Bentley W. Warren, speaking for the trustees of the Orchestra, made this announcement:

"We all hope the annual Berkshire Symphonic Festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the



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work of orchestral conductors, chorus leaders and instrumental players. 'Tanglewood' is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's programme. Indeed, the greatest need will be for scholarships. No one can doubt that from some source the necessary funds will be forthcoming, and it is expected that the detailed arrangements for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving serious thought to the development of the physical plant at "Tanglewood" in anticipation of the next momentous step in expansion, scheduled for 1940.

NEW ENGLAND PHOTOGRAPHS

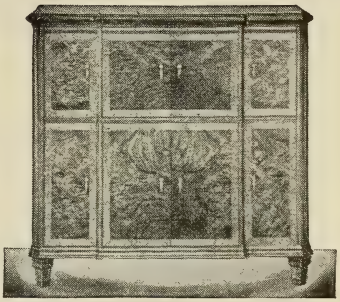
Representative photographs from camera clubs in several of the New England States are now on view in the Exhibition Foyer. Twelve clubs, in Connecticut, New Hampshire, and Massachusetts, have contributed examples of their best work. The prints exhibited were chosen by officers of the Boston camera clubs and Symphony Hall from among the many submitted.

This exhibition has been made possible by the interest and activity of Mr. Hermann Lythgoe of the Boston City Club Camera Associates, and the co-operation of the following Camera Clubs:

Amherst Camera Club, Boston Camera Club, Boston City Club Camera Associates, Boston Y. M. C. U. Camera Club, Bridgeport Camera Club, Claremont Camera Club, Daguerre Camera Club of Hartford, Greater Lynn Camera Club, Hartford County Camera Club, South Shore Camera Club, Thirty-five Millimeter Camera Club of Boston, and the Worcester Photo Clan.

A complete list of exhibitors and their entries follows:

NAME	TITLE
Stanley R. Anderson	Starting Out
Frank R. Barnard	Thebaud of Gloucester
Boris	The Bather
Harold Clay	Irene
Alton S. Crabtree	Modern Colossus
R. L. Coffin	Imperialis
	Beach Grass
J. Chester Crandell	Maligne Lake
Fred L. Davis	Rhythm
Doris Gamenell Drew	A Cold Walk
Elmer N. Eddy	Peasant Girl
	The Reaper
Charles A. Earley	Arlington
	By the Sea
A. B. Edwards	The Back Road
Frank R. Fraprie	M. T. S. Nantucket
Norman G. Friche	Lonely Shadows
	Block and Tackle
Bonman Graton	Autumn Sunbeam
	Gathering Speed
Joseph Guild	Down East
	Landscape
	Ocean Sunset
B. C. Hamilton	Wilton Falls
Howard Hammitt	Snow Flurry
Arthur Hammond	Gas Tank
	Black Sail
	Water Power
C. R. Harlow	Fog
	Ripples
Stephen F. Harris	Curly-head
	Waiting
B. W. Hindman	Ebb Tide
F. Jones	Rural Connecticut
Louis A. Jones	Festooned
Franklin I. Jordan	Falling Water
Henry B. Kane	In the Deep Woods
Harold King	Winter
	Cloisters in New York
George H. Kelley	Tim
	Thomas P. Jones
Samuel Kitroser	Gail
D. S. Lacroix	Man of Iron
	In the Dimness of Thy Temple
C. F. Lindblad	Snow Brook
Hermann C. Lythgoe	Ready for the Rodeo
	The Patient Donkey
Dr. G. H. Ludins	Old Scout
Ruth H. Mallory	Contrasts
Lulu M. Messinger	Reflections
	End of a Perfect Day
Bruno Mickeleit	Landscape
E. E. Opitz	Commencement
	Old New England Home
Harold Orne	Lexington
Philip Parks	A Sailor's Guide
F. Forest Pease	Sailing Home
W. H. C. Pillsbury	Gloucester
Phileas A. Racicot	Sunset on the Charles
M. W. Sampson	Clinging Vine
Ernest C. Schutte	The Matriarch
Gustav Seelig	Green Pastures
C. J. Sheehan	Sail Ho
A. C. Shelton	Clouds at Crater Lake
George F. Slade	Evening Approaches
	Sunlight and Shadow
Dr. W. Leslie Smith	Game Point
Richard W. St. Clair	Atlas
Alexander Standish	And the Day is Done
L. Whitney Standish	Metal, Wood, and Brick
W. M. Steidl	Portal Moderne
William L. Tisdel	Ella
H. B. Tower Jr.	Apple Blossoms
	Hurricane
John H. Vondell	And the Tree Said
	Eve and Her Apple
H. W. Wagner	Ice Weave
Charles H. M. White	Colonial Estate
Carroll L. Wilson	Central Park
	Squnch My Shadow
Albert H. Woodbury	Ebb Tide



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Seventeenth Programme

FRIDAY AFTERNOON, February 24, *at* 2:30 *o'clock*

SATURDAY EVENING, February 25, *at* 8:15 *o'clock*

Roy Harris.....Symphony No. 3

(First performances)

Stravinsky.....Suite from the Ballet, "L'Oiseau de Feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird
Supplication of the Fire-Bird
The Princesses Play with the Golden Apples
Dance of the Princess
Infernal Dance of all the Subjects of Kastchei

INTERMISSION

Beethoven.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; assai meno presto: Tempo primo
IV. Allegro con brio

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening



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FURNITURE AND RUGS . . . ANNEX

SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proof reading in January, 1939. The present performances are the first.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — bow string sonorities.
SECTION II. Lyric — strings, horns, wood winds.
SECTION III. Pastoral — emphasizing wood-wind color.
SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating
B. } Canonic development of Section II material constituting background for further development of Fugue
C. Brass climax. Rhythmic motif derived from Fugue subject

SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds
Brass and percussion develops rhythmic motif from climax of Section IV

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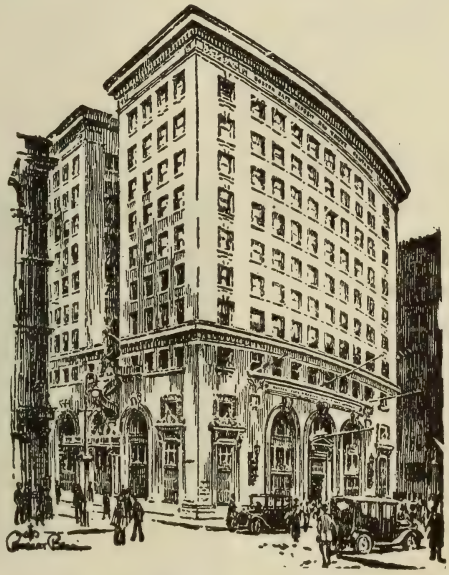
Since the music of Roy Harris was first heard at the Boston Symphony concerts with the first performance of his "Symphony: 1933," on January 26, 1934, this composer has written music of interest, and he has not lacked performances. The Second Symphony, composed in 1934, was performed at these concerts February 28, 1936, Richard Burgin conducting. The published orchestral works of Mr. Harris include, beside the first two symphonies, an Andantino (1931); Chorale for String Orchestra (1933); "Johnny Comes Marching Home" (1934); "Farewell to Pioneers" (1935); Prelude and Fugue for String Orchestra (1936); "Time Suite" (1937). More recent, and still unpublished, are a Violin Concerto, Symphony for High School Orchestra, Piano Concerto, Prelude and Fugue for Strings and Trumpets. There is a considerable list of choral works and chamber music. The "Symphony: 1933," "Johnny Comes Marching Home," three choral works, and eight chamber works have been recorded for the phonograph.

When the "Symphony: 1933" was performed here, the present writer remarked in this place: "A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most



THE YEAR 1939 AND YOUR ESTATE

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performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of 'Cimarron' origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly phrased in the magazines, inexorably enshrined between cloth covers. John Tasker Howard (in 'Our American Music'), Paul Rosenfeld, and others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native State for California at the age of five, these writers speak of 'vast prairies,' 'open spaces,' and 'cowboy origins.' There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of his art. It is entirely predictable that his music — music of unmistakable directness — will survive its verbal defences, and reach a general understanding simply on its own qualities."

There seems no reason at this time to alter these observations. Much more has been written about Harris in a similar vein. And Mr. Harris

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NATALIE KEDROFF, *Contralto*
HUGUES CUENOD, *Tenor*
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LILI BOULANGER 1893—1918

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Kyrie from the Mass in B minor.....*Johann Sebastian Bach*
Elegischer Gesang.....*Ludwig van Beethoven*
Finale "Canticle of the Sun" from
San Francesco d'Assisi*.....*G. Francesco Malipiero*

Pour les Funérailles d'un Soldat.....*Lili Boulanger*
Pié Jesu.....*Lili Boulanger*
Psaume: Du Fond de l'Abîme.....*Lili Boulanger*
Psaume XXIV.....*Lili Boulanger*
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The proceeds of this Memorial Concert will be used to establish a Fund to aid composers needing financial assistance.

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himself has written more than once, defining the present status and outlook of the American composer (*Scribner's Magazine,* October, 1934) and analyzing his sensations and problems of self-realization as a creative musician (*Musical Quarterly,* April, 1934). Meanwhile, surely no less than before, his more recent music possesses its own voice and needs no spokesman.

In his article for *Scribner's,* "American Music Enters a New Phase," Roy Harris speaks of the life in this country, economic and musical, at the moment, and what may be looked for in the immediate future. "This sullen colossal thing is not us. We built it. We lent ourselves to its inhuman rhythm because it seemed to multiply the power and glory of our collective self. We made it click. But we never did accept it. For us millions of 'unknown' Americans this great commercial machine was never more than an experiment. Back of our spendthrift energies and giddy enthusiasms there was always a touch atavistic wisdom stubbornly sifting and weighing the effects of our daily lives. Back of it all we realize that the universe still keeps faith with us, that the sun still shines, calling forth harvest from the earth; that our grains and fruits and animals still multiply, that we still possess the capacities for love and parenthood, that our tomorrows give promise. The good biological stuff in our blood and bone assures

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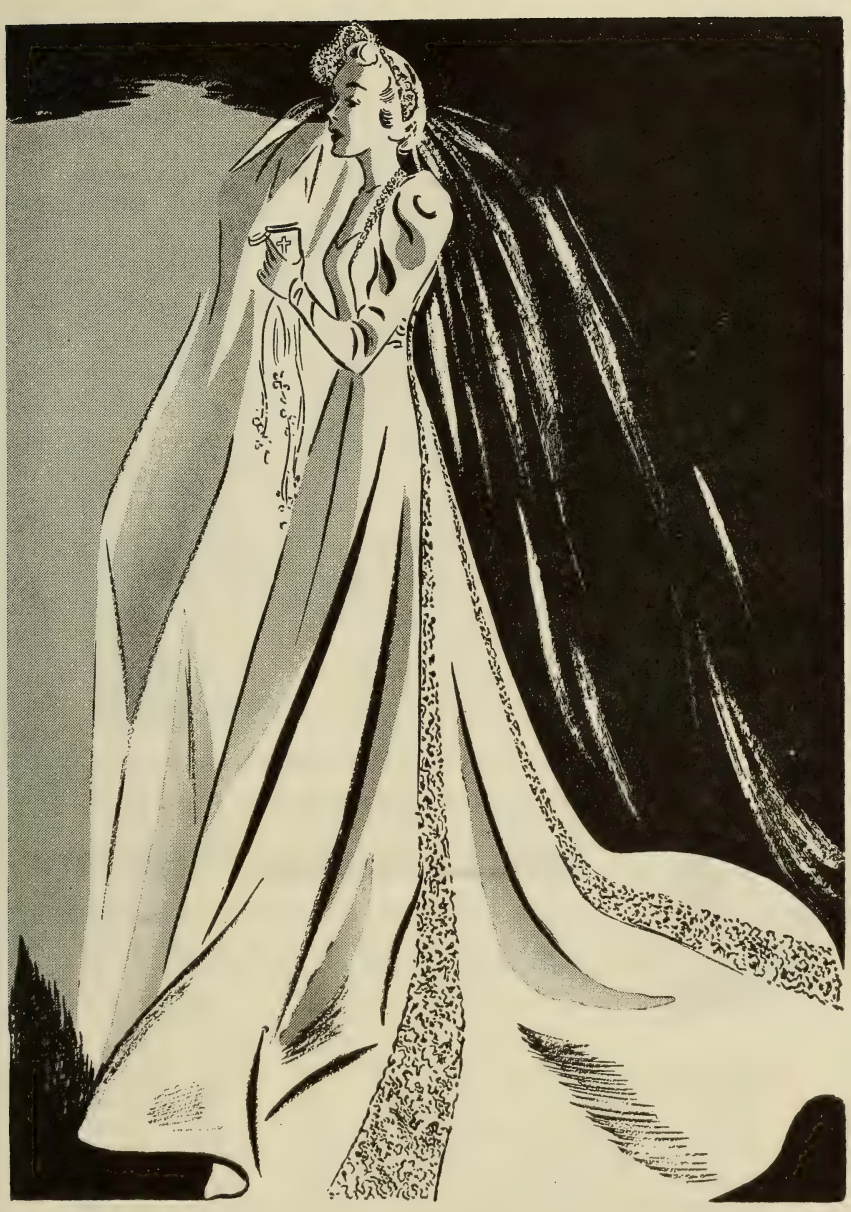
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us that we will reconstitute our world with broader, more representative human values.

"In that reconstitution, music will probably play an important rôle, because it can most completely liberate and express those powerful, intangible, subtle feelings which motivate human impulses.

"That is why music is variable, dynamic, and tough as mankind itself. It has survived wars, famines, pestilence. It has thrived on one soil only to be carried to a new soil, where the fruit of one development became the seed of a new growth. The three-fold cycle is autogenic: the acceptance of musical culture from an older society; the dissemination of this imported music into a broad and intensive activity; and finally the development of a *new* music, an indigenous music created from the intensities of a specific place and time, embodying new idioms which identify and record the emotions of the people who produced it. America has already lived through the first two periods of this cycle of development.

". . . If we seriously realize that music is one of our most powerful agents for social unity, and consciously begin to cultivate it as such, America will absorb the resources of the present music business with as little resistance as the family and the community absorb the productive resources of a child as he grows to manhood.



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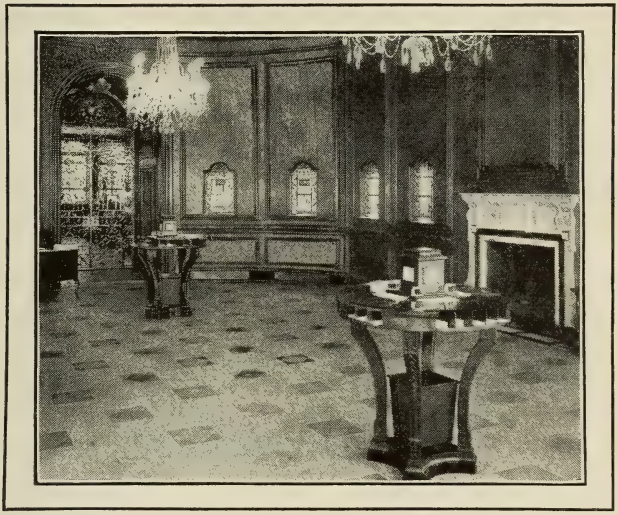
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Aaron Copland, contributing to the *American Mercury* (for April, 1935), answered the statement of George Jean Nathan in that periodical that the "weakness" of American music "lies in the circumstance that its hopeful composers are in the aggregate trivial men." Mr. Copland listed in retort four at least who are very distinct and upstanding personalities. They are Roy Harris, Roger Sessions, Virgil Thomson, and Walter Piston (the list, one hastens to add, could be well extended to include Mr. Copland himself). Of Mr. Harris, his fellow composer points out that he has attained a ready popularity which is not facile and shallow, but significant, that he has lived up to the "considerable legend" that has "already grown up around his log-cabin origins and early life as a truck driver." Mr. Copland stresses first of all the melodic gift of Mr. Harris as his "most striking characteristic. His music comes nearest to a distinctively American *melos* of anything yet done — in the more ambitious forms. Celtic folk songs and Protestant hymns are its basis, but they have been completely reworked, lengthened, malleated. Harris begins with this



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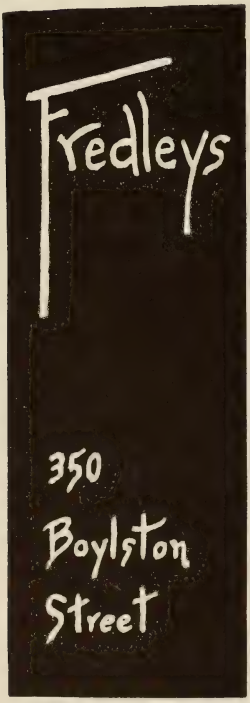
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Edward A. Taft
Chairman, Friends of the
Boston Symphony Orchestra.

natural wealth of melodies (he says he has enough now in his notebooks to last him ten years) and then it becomes his problem to combine, juxtapose, develop, elongate them — in short, to rework them into significant forms (thus far he has succeeded best in his *scherzo* movements). But at this point in the process of composition, technique comes in; and the adequacy of Harris' technical equipment has often been questioned. At first the late start in his musical education was observed in a certain awkwardness, both in handling his material and in writing for instruments. But gradually, as though in spite of himself, this awkwardness became part and parcel of his style, taking on a charm of its own. As Walter Piston acutely writes: 'The slightly uncouth awkwardness, the nervous restlessness, Harris would undoubtedly consider defects rather than qualities. If these characteristics are due, as some think, to a lack of technic, let us hope the man can in some way be prevented from acquiring a technic that would rob his musical language of some of its most valuable attributes.' One thing is certain, however, his grasp of materials has become stronger with each new work, and he is gradually forging a technique of his own. There is something impressive in the progress of this former backwoodsman. What he writes in general is music for the 'big public'; it has sweep, power, emotional breadth."

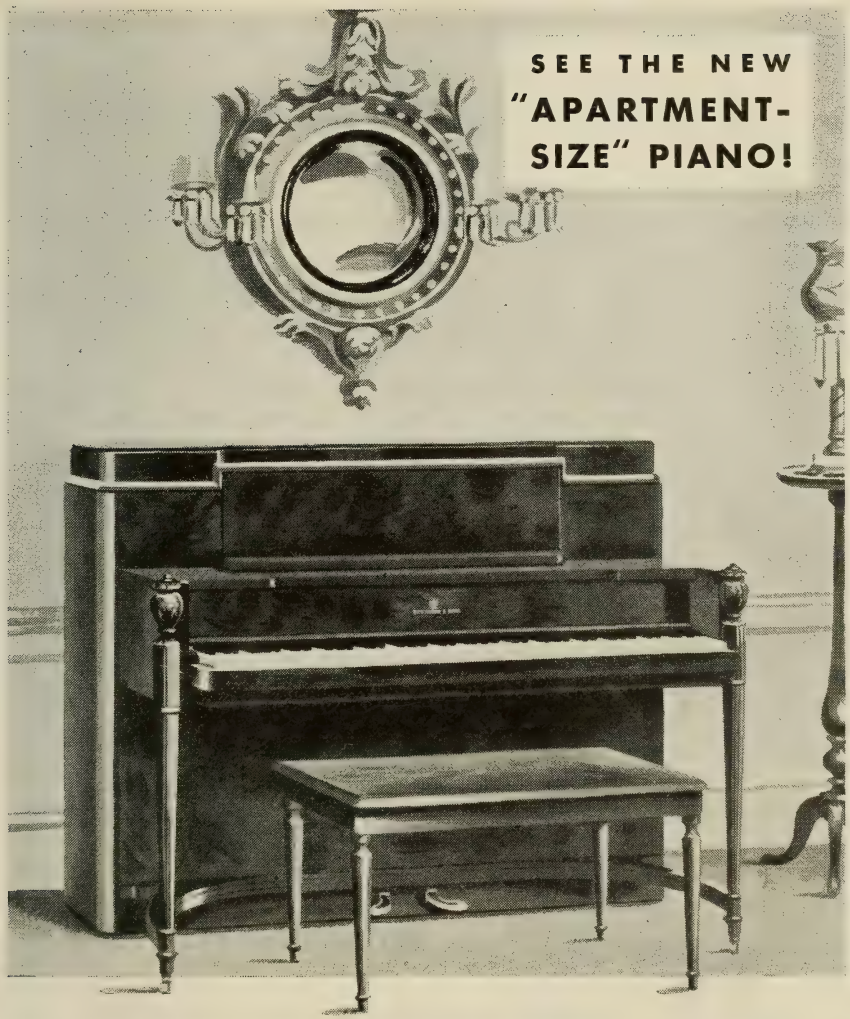


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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the *"Oiseau de Feu"* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The orchestration calls for three flutes and two piccolos, three oboes, English horn, three clarinets in A (and small clarinet in D), bass clarinet, three bassoons and double-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, and strings.

The composer revised the suite in a more modest orchestration in 1919. It was this form of the suite which Stravinsky, as guest conductor, included upon his programme here, March 15, 1935, the most recent performance in this series.

Fokine's scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night,



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comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

~

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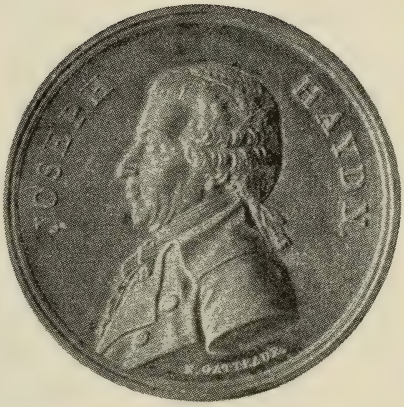
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glory in the "Fire-Bird" is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the programme was the first hearing of a short symphonic poem called *'Feu d'Artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to com-

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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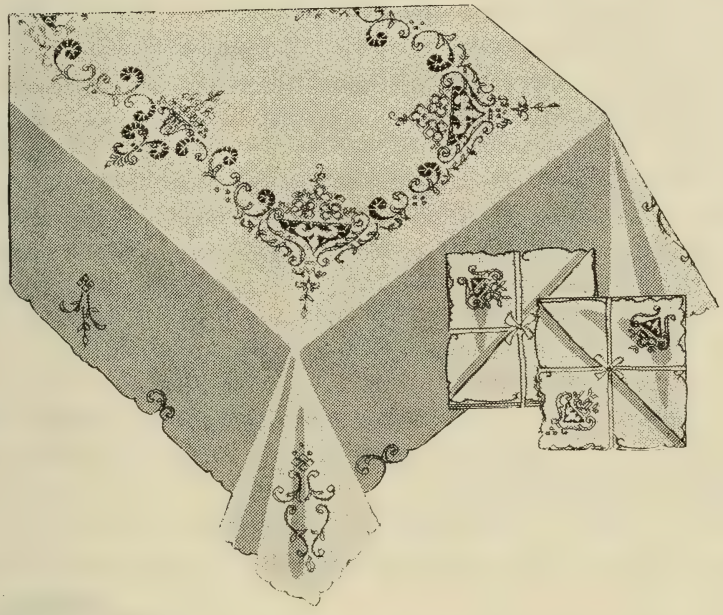
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pose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *'Feu d'Artifice'* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky bought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Fokine made the choreography extremely fantastic. The steps are

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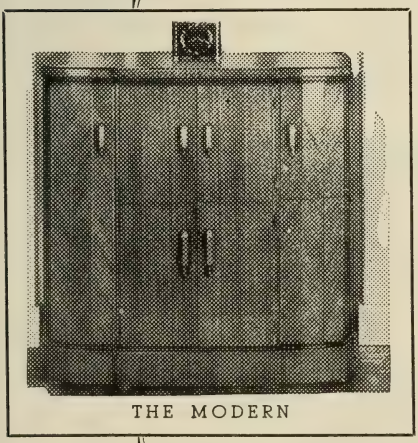
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as rich in variation, as light and weird, as the story itself, especially in the solo dances of the Fire-Bird, which constantly imitate the movements of a feathered creature.

"Golovin's scenery of a garden, with the castle of Kastcheï in the background, surrounded by trees, is wonderful as in a dream, stylised, but so convincingly unearthly, so sensuous, that one is in another world. The costumes were based on native Russian dress: fur-edged coats, stiff with gold and jewels, and high, embroidered leather boots.

"Stravinsky was wild with enthusiasm to compose the music. By commissioning him Diaghilev proved his uncanny gift of the divining-rod again, which sensed talent wherever it lay latent. Just as with Vaslav (Nijinsky) he gave Stravinsky an immediate opportunity to unfold his art. He knew at once that he had disclosed perhaps the foremost genius of contemporary music, and for this service alone Diaghilev deserves our lasting gratitude.

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his author-



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ity acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performance in this series was on January 14, 1938.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. When he completed it in the summer of 1812,* four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed

* The manuscript score was dated by the composer "*1812; 13ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off leaving posterity perpetually in doubt whether it was May, June, or July.

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in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von de Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these

* Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

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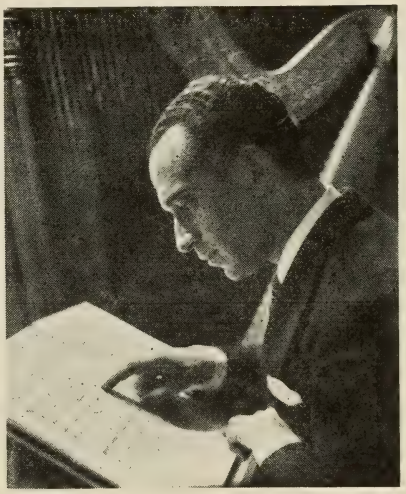
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formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

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It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have

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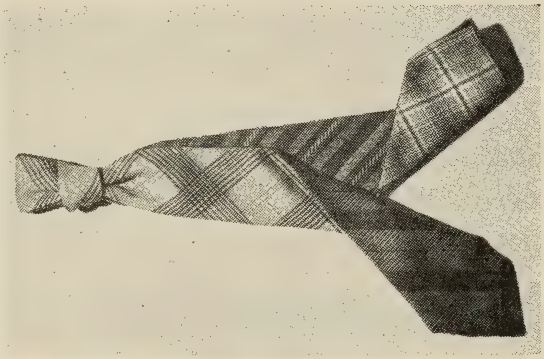
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none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.



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The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which

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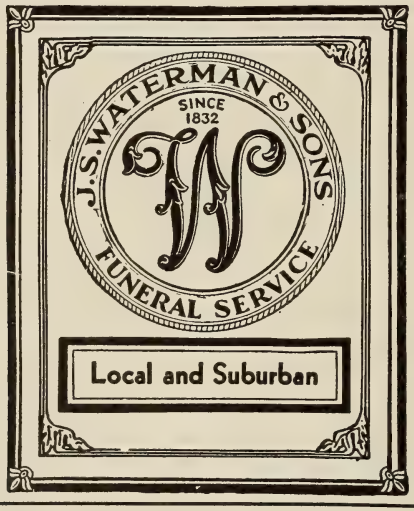
— *The Portland Oregonian.*

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inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical schem·.



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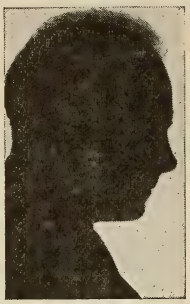
Strauss.....Symphonia Domestica (In one movement), *Op.* 53

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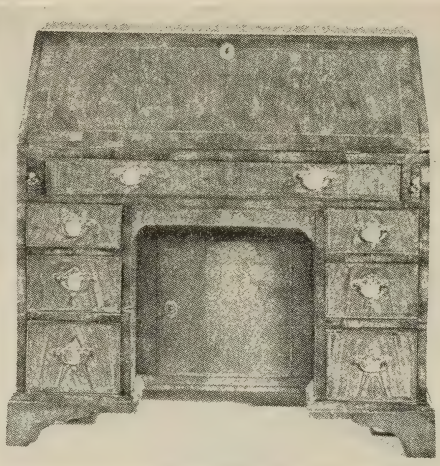
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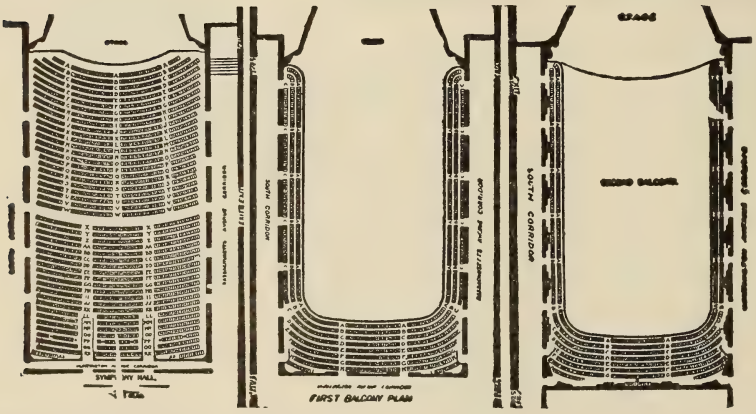
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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New York Philharmonic Programme
The Programmes of Ernest Bloch
New England Photographs

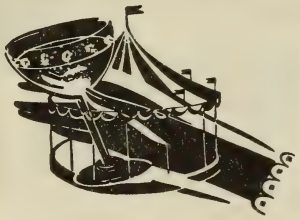
NEW YORK PHILHARMONIC PROGRAMME

The Philharmonic-Symphony Society of New York will visit Boston to give a concert in Symphony Hall on Monday evening, March 13. John Barbirolli, the Orchestra's permanent conductor, will then make his first appearance in this city. Artur Schnabel will appear as soloist in Beethoven's "Emperor" Concerto, No. 5. Mr. Barbirolli will present Berlioz' Overture, "The Roman Carnival"; Mendelssohn's Scherzo in G minor, from the String Octet; and the Second Symphony of Brahms, in D major.

THE PROGRAMMES OF ERNEST BLOCH

The programme is announced for the coming visit as guest composer and conductor of Ernest Bloch, at the Symphony concerts of Friday afternoon and Saturday evening, in Symphony Hall, March 17 and 18, and the following Monday evening and Tuesday afternoon, March 20 and 21. Mr. Bloch will also conduct the concert in Sanders Theatre, Cambridge, on Thursday evening, March 16.

He will introduce to Boston two interludes from his early opera "Macbeth." His Three Jewish Poems are familiar by several performances at the Boston Symphony concerts in past years. The closing number will be "America," an epic rhapsody which was performed at these concerts in 1928, and in 1929. The Rhapsody is in three parts, the first bearing the inscription: "1620 — The Soil — The Indians — The Mayflower — The Landing of the Pilgrims." The second movement: "1861–1865. Hours of Joy — Hours of Sorrow."



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In the year 1917, Ernest Bloch was invited by the Boston Symphony Orchestra to conduct his "Three Jewish Poems" which he had recently composed. In the score of years which have since passed, Bloch has become an outstanding and highly regarded creative figure in the world of music. The following of his works have been performed at the concerts of this orchestra: Concerto Grosso for String Orchestra and Piano; Suite for Viola and Orchestra; Three Jewish Poems; "America"; "Winter — Spring," poems for orchestra; "Schelomo," for Violoncello and Orchestra; Four Episodes, for chamber orchestra; two Psalms for soprano and orchestra.

NEW ENGLAND PHOTOGRAPHS

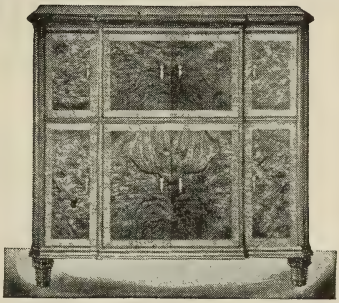
Representative photographs from camera clubs in several of the New England States are now on view in the Exhibition Foyer. Twelve clubs, in Connecticut, New Hampshire, and Massachusetts, have contributed examples of their best work. The prints exhibited were chosen by officers of the Boston camera clubs and Symphony Hall from among the many submitted.

This exhibition has been made possible by the interest and activity of Mr. Hermann Lythgoe of the Boston City Club Camera Associates, and the co-operation of the following Camera Clubs:

Amherst Camera Club, Boston Camera Club, Boston City Club Camera Associates, Boston Y. M. C. U. Camera Club, Bridgeport Camera Club, Claremont Camera Club, Daguerre Camera Club of Hartford, Greater Lynn Camera Club, Hartford County Camera Club, South Shore Camera Club, Thirty-five Millimeter Camera Club of Boston, and the Worcester Photo Clan.

A complete list of exhibitors and their entries follows:

NAME	TITLE
Stanley R. Anderson	Starting Out
Frank R. Barnard	Thebaud of Gloucester
Boris	The Bather
Harold Clay	Irene
Alton S. Crabtree	Modern Colossus
R. L. Coffin	Imperialis
	Beach Grass
J. Chester Crandell	Maligne Lake
Fred L. Davis	Rhythm
Doris Gamenell Drew	A Cold Walk
Elmer N. Eddy	Peasant Girl
	The Reaper
Charles A. Earley	Arlington
	By the Sea
A. B. Edwards	The Back Road
Frank R. Fraprie	M. T. S. Nantucket
Norman G. Friche	Lonely Shadows
	Block and Tackle
Bonman Graton	Autumn Sunbeam
	Gathering Speed
Joseph Guild	Down East
	Landscape
	Ocean Sunset
B. C. Hamilton	Wilton Falls
Howard Hammitt	Snow Flurry
Arthur Hammond	Gas Tank
	Black Sail
	Water Power
C. R. Harlow	Fog
	Ripples
Stephen F. Harris	Curly-head
	Waiting
B. W. Hindman	Ebb Tide
F. Jones	Rural Connecticut
Louis A. Jones	Festooned
Franklin I. Jordan	Falling Water
Henry B. Kane	In the Deep Woods
Harold King	Winter
	Cloisters in New York
George H. Kelley	Tim
	Thomas P. Jones
Samuel Kitroser	Gail
D. S. Lacroix	Man of Iron
	In the Dimness of Thy Temple
C. F. Lindblad	Snow Brook
Hermann C. Lythgoe	Ready for the Rodeo
	The Patient Donkey
Dr. G. H. Ludins	Old Scout
Ruth H. Mallory	Contrasts
Lulu M. Messinger	Reflections
	End of a Perfect Day
Bruno Mickeleit	Landscape
E. E. Opitz	Commencement
	Old New England Home
Harold Orne	Lexington
Philip Parks	A Sailor's Guide
F. Forest Pease	Sailing Home
W. H. C. Pillsbury	Gloucester
Phileas A. Racicot	Sunset on the Charles
M. W. Sampson	Clinging Vine
Ernest C. Schutte	The Matriarch
Gustav Seelig	Green Pastures
C. J. Sheehan	Sail Ho
A. C. Shelton	Clouds at Crater Lake
George F. Slade	Evening Approaches
	Sunlight and Shadow
Dr. W. Leslie Smith	Game Point
Richard W. St. Clair	Atlas
Alexander Standish	And the Day is Done
L. Whitney Standish	Metal, Wood, and Brick
W. M. Steidl	Portal Moderne
William L. Tisdel	Ella
H. B. Tower Jr.	Apple Blossoms
	Hurricane
John H. Vondell	And the Tree Said
	Eve and Her Apple
H. W. Wagner	Ice Weave
Charles H. M. White	Colonial Estate
Carroll L. Wilson	Central Park
	Squnch My Shadow
Albert H. Woodbury	Ebb Tide



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Eighteenth Programme

FRIDAY AFTERNOON, MARCH 3, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 4, *at* 8:15 *o'clock*

SCHUMANN.....Symphony No. 4 in D minor, *Op.* 120

I. Andante; Allegro
II. Romanza
III. } Scherzo
IV. } Largo; Finale

(Played without pause)

CARPENTER.....Concerto for Violin and Orchestra

(*First performances in Boston*)

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STRAUSS.....“Also Sprach Zarathustra,” Tone Poem, *Op.* 30
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FURNITURE AND RUGS . . . ANNEX

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The most recent performance at the Boston Symphony concerts was on January 29, 1938.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new

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and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the trium-

* "Preludes and Studies."—W. J. Henderson.

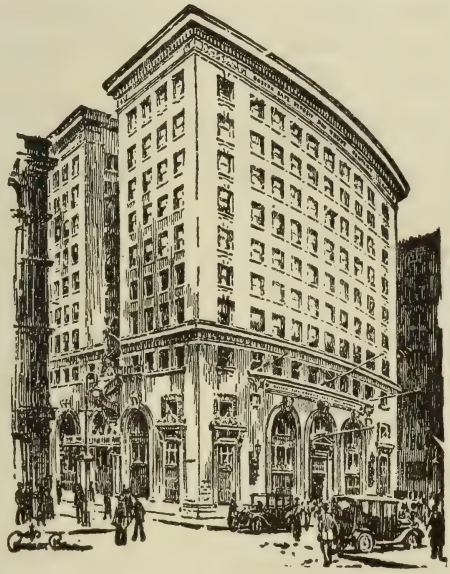
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phant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy – the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6,

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Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf

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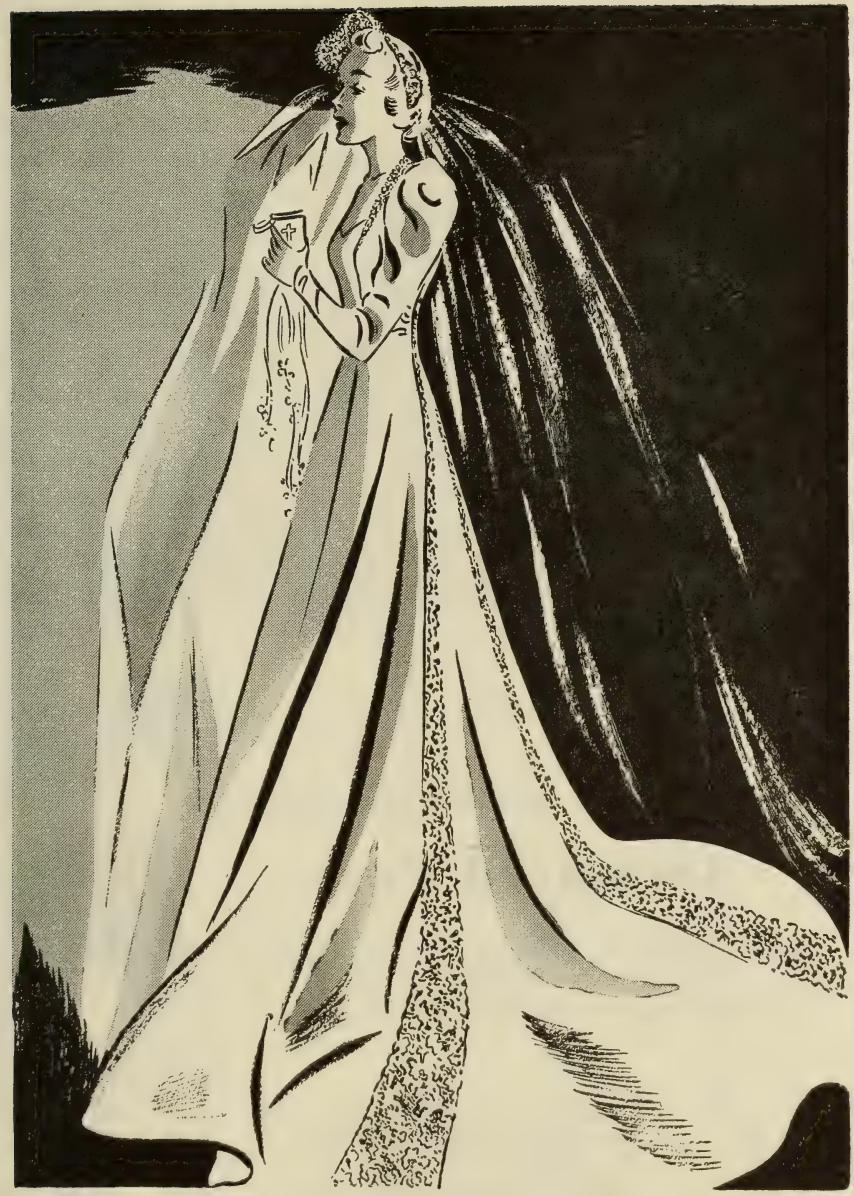
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on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

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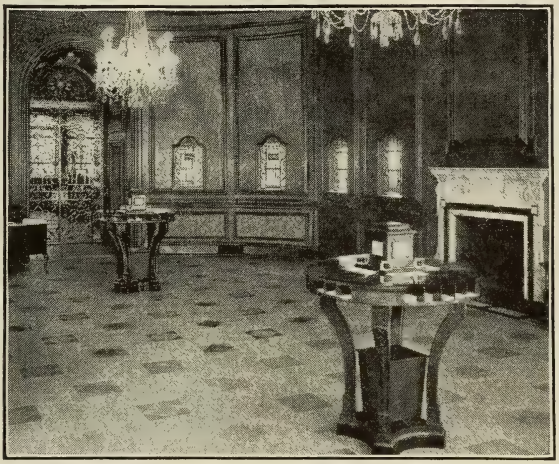


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the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like



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thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes – the one consisting of brief rhythmic chords, the other of a flowing melody – carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale – broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

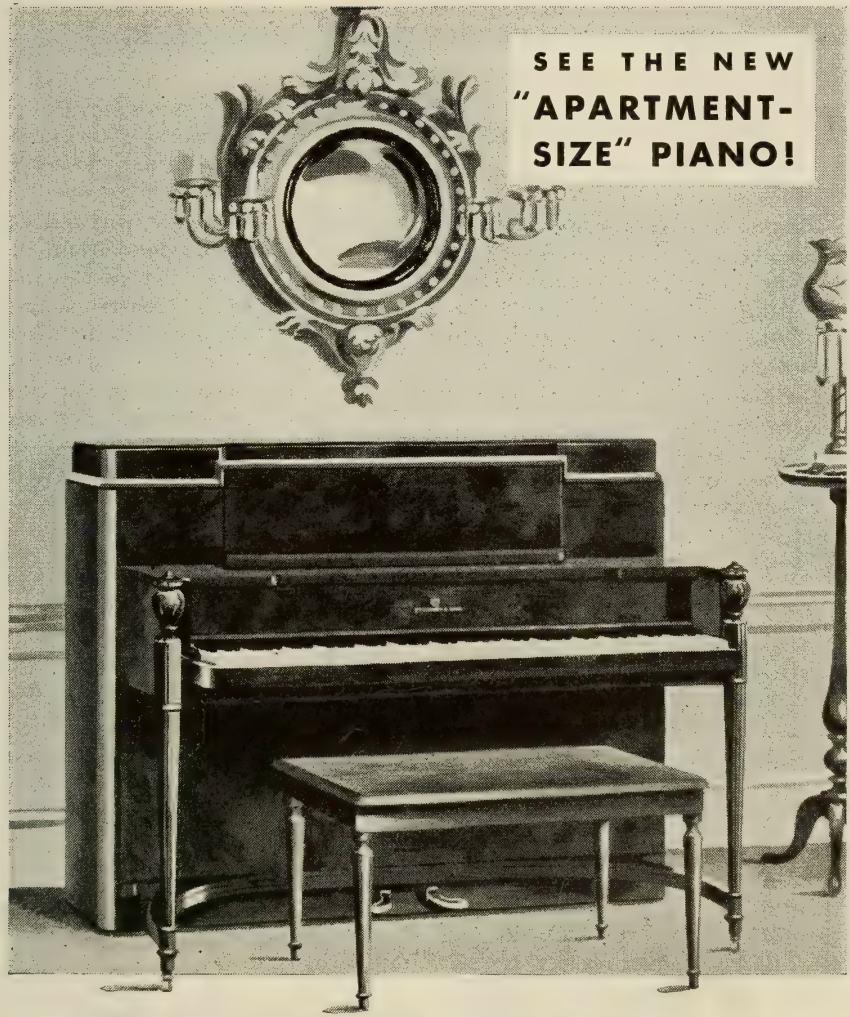


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CONCERTO FOR VIOLIN AND ORCHESTRA

By JOHN ALDEN CARPENTER

Born February 28, 1876 at Park Ridge, Ill.

The Concerto was composed between March and September, 1936, partly at Eze Village, France, and partly at Beverly, Mass. The first public performance was given by the Chicago Symphony Orchestra, November 18, 1937. There have also been performances by the Los Angeles Philharmonic Orchestra, January 20, 1938, and by the Cleveland Orchestra, February 24, 1938. Mr. Balokovic was the soloist at each of these performances.

The Concerto is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, oriental drum, wood block, gong, glockenspiel, bells, vibraphone, celesta, harp, piano and strings. The composer has dedicated the score to his wife.

THE following analysis of the Violin Concerto was made by Felix Borowski for the programmes of the Chicago Orchestra:

"The work, which is played without pause between its sections, opens in the orchestra, *allegro robustamente,* 3-4, 5-4 time, a *lento* superseding the *allegro* at the sixth measure — that tempo giving way one measure later to *giocoso.* The solo violin enters at the fifth meas-



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ure of the latter with a theme derived from the orchestral motive that had opened the work. The accompaniment given to this entry of the solo instrument is given to the harps and the strings, *pizzicato.* Soon the violin makes its way into a continuing section, *grazioso,* the accompanying strings still playing *pizzicato* and with the piano filling in the harmony. While this idea is being developed the strings, now *arco,* work over the opening subject material. Considerable employment is given to a markedly accentuated figure, heard not only in the solo instrument, but in the orchestra as well. The violin gives out a subject, *ben ritmato,* derived from the motive (in the brass) at the beginning of the movement. The orchestra plays for eight measures a vigorous tutti, *feroce,* based upon the motive just referred to. The solo violin then plays, also *feroce,* a theme on the G string accompanied by the pizzicato strings and piano, over an organ point on D. This, and former material, are developed. The opening section of the concerto now leads – with only a short pause – into a second division, *lento,* an English horn and oboe leading to a broad theme played *dolente* by the first violins. The solo violin now gives out an expressive subject, later taken up by the first horn with the violin playing a triplet figuration around it. A cadenza-like passage for violin alone leads to a new section, *moderato,* of scherzo character, the solo instrument playing an accented triplet figure. The tempo again changes to *lento,* but an *accelerando* leads back through a short *allegro* to *moderato,* in which the violin returns to material that had been stated at the beginning of the concerto, but now worked over in varied form.

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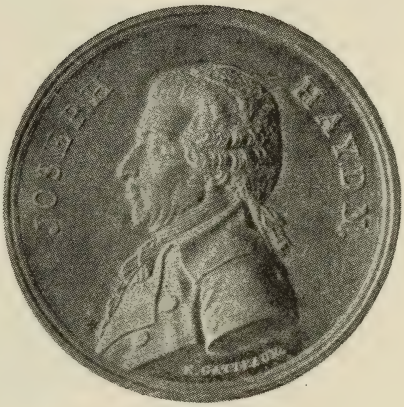
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The work ends, *lento,* very quietly with the solo instrument lightly poised on a high E and with bells playing a final reference to the theme that had opened the concerto."

John Alden Carpenter is often instanced in proof that "a successful business man" can be an artist of high standing and fine discernment. His first teacher was his mother, an amateur singer. He attended Harvard College when John Knowles Paine was at the head of the Music Department there. He went to England to study with Sir Edward Elgar and completed his preparation with Bernhard Zeihn in Chicago. Mr. Carpenter first became known generally by virtue of his orchestral suite "Adventures in a Perambulator" (1914), which went the rounds of orchestras in America and in Europe. His Concertino for piano and orchestra is of 1916. In the same year he composed his symphony. In 1919 his ballet, "The Birthday of the Infanta," was first performed by the Chicago Civic Opera Company. There has resulted from Mr. Carpenter's interest in jazz rhythm the ballet "Krazy-Kat" (1921) and "Skyscrapers, a Ballet of American Life," first produced at the Metropolitan Opera House in 1926. His "Song of Faith" for chorus and orchestra was written for the George Washington bicentennial commission, for performance in celebration of the 200th

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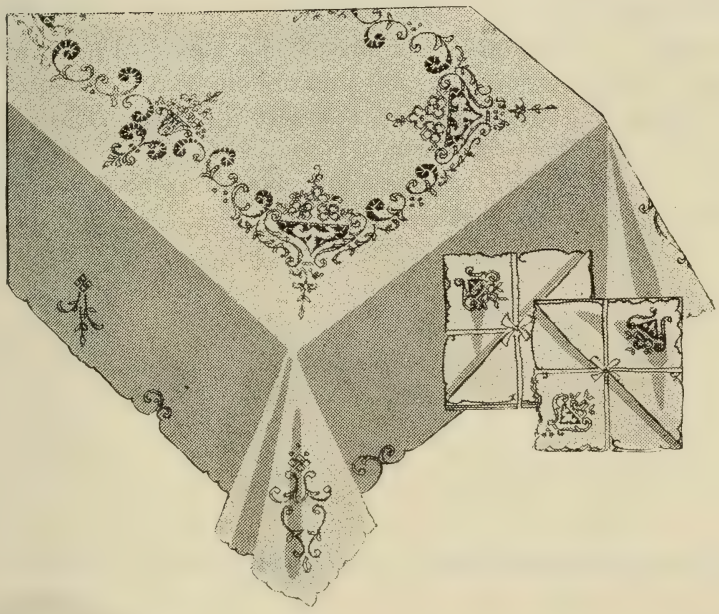
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anniversary of the birth of Washington, in 1932. "Patterns," for orchestra and piano, is of the same year.

The following of Carpenter's works have been performed by this orchestra: Symphony No. 1 (April 19, 1918); Concertino (February 13, 1920 — soloist, E. Robert Schmitz); "Adventures in a Perambulator" (December 24, 1915, also 1916, 1924 and 1927); Suite from the "Birthday of the Infanta" (February 25, 1921); Suite from "Skyscrapers" (December 9, 1927, also 1928 and 1932); the "Song of Faith" (at a Tuesday afternoon concert, February 23, 1932); "Patterns" (October 21, 1932). This was the first performance, the composer appearing as soloist. "Danza" had its first Boston performance at these concerts, January 17, 1936.

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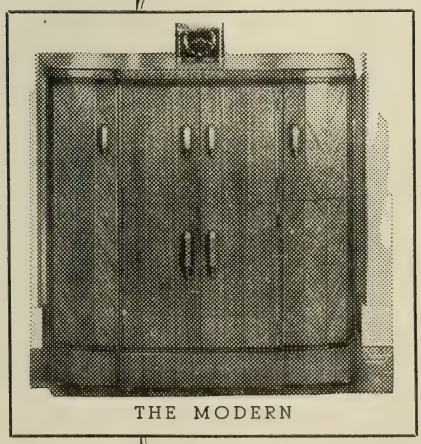
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ZLATKO BALOKOVIĆ

ZLATKO BALOKOVIĆ was born in Zagreb, capital of Croatia (now Yugoslavia), March 21, 1895. He attended the Conservatory there, graduating with honors at the age of sixteen. Thence he went to the Meisterschule of Ševčik, in Vienna, completing his preparation with two years of study with that master. Mr. Baloković has since made repeated and extensive tours of Europe. He made his first American appearances in the season of 1925–26.



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TONE POEM, "THUS SPAKE ZARATHUSTRA"
(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was March 5, 1937.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" – certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered

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a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian seer who is supposed to have lived about 1000 B. C. Beyond this, the two seem to have few points in common. The German philosopher wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me:* that is what the name Zarathustra means in my mouth."

This paragraph from Zarathustra's introductory speech is printed opposite the title page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave.

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Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

Instead of a detailed musical analysis, Philip Hale allowed quotations from Nietzsche (in Dr. Tille's translation) to describe the succession of episodes in the score:

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These

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Program

Kyrie from the Mass in B minor *Johann Sebastian Bach*
Elegischer Gesang *Ludwig van Beethoven*
Finale "Canticle of the Sun" from
San Francesco d'Assisi * *G. Francesco Malipiero*

Pour les Funérailles d'un Soldat *Lili Boulanger*
Pié Jesu *Lili Boulanger*
Psaume: Du Fond de l'Abîme *Lili Boulanger*
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are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

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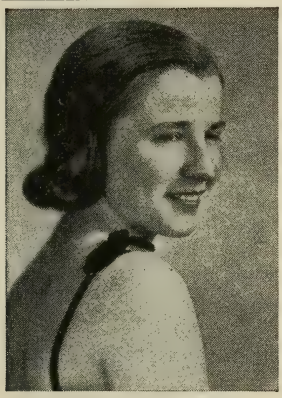
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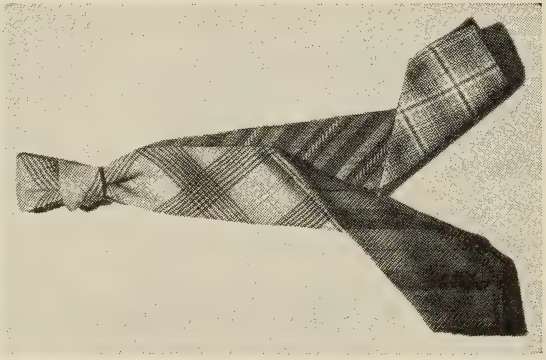
The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.



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"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite.

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Programs for 1939 — Dr. Koussevitzky will make the programs from the following list: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, Symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

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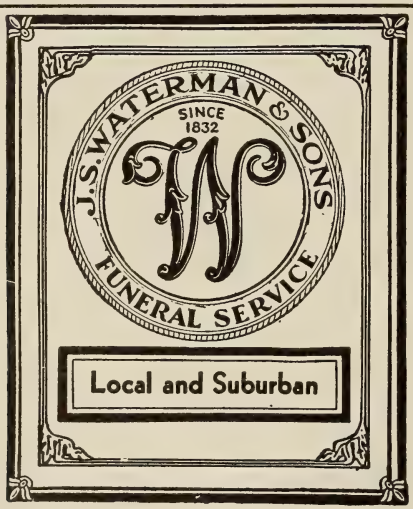
Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

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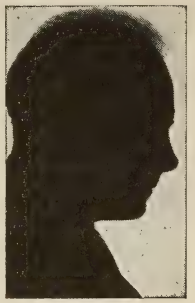
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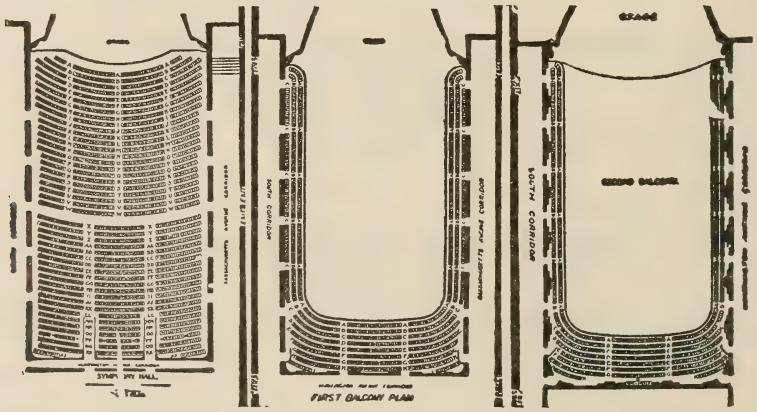
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Soaring Music
by
Serge Koussevitzky

EXHIBITION

Musical pictures and autographs from the collection of Boaz Piller are on view in the first balcony Gallery. There are letters of composers, autographed pictures, and a number of caricatures (including many by Daumier).

SOARING MUSIC
by
SERGE KOUSSEVITZKY

(Reprinted from the *New York Times*, March 5, 1939)

The Old World is troubled and shaken. The fundamental principles of civilization have received a blow; not only culture and art but life itself has been put in question. Yet in our own New World there is hope, and if ever was a time to speak of music in a hopeful voice it is now. It is, indeed, during the troubled periods in history that those who believe in the values and the inheritance of culture should stand in the front rank, battling to help an endangered humanity.

If we glance back into history we find that music, as a vitally essential force, has existed in all times. The cultural standing of a people, as we know, is determined by its creative potency in art, more than in any other field, and music, of all arts, expresses the very depth and soul of a people. Like a living stream, music ever finds its expression in the life of one individual or the history of a whole country; at some time, for a long or short period, it inevitably exists in the life of each man and of each nation. And it is the names and work of creative artists which mark an epoch and remain immortal.

Today the balance between culture and civilization seems considerably disturbed. The inconceivable growth of a mechanistic civilization has lowered the cultural values of contemporary musical



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art and, by a gradual and persistent flow of events, music has fallen into the clutches of a civilization to which it either voluntarily submits and is thus in subordination or with which it engages in conflict. These two tendencies determine the basic standing of music in contemporary life. On its higher plane music aspires to take possession of the real cultural place that belonged to it in the past.

Yet, notwithstanding the many actual deadlocks, we are far from reaching pessimistic conclusions; we believe that contemporary music has important advantages. A great factor of our day is the far-reaching accessibility of musical art. The concert world, formerly the guarded sanctum of the élite, has now become a familiar world to millions of men and women. Can any one doubt the profound significance this new factor is bound to have for the immediate and the more distant future? The development of symphonic orchestras and the variety and progress in musical performances may also be taken as a potent of the future. These phenomena by themselves are outstanding attributes of our day.

Speaking of music of the future, we can hardly be concerned with the more or less utopian ideas that, in years to come, unheard-of instruments will be invented, electrical apparatus will substitute for entire symphony orchestras or that gigantic organs will be brought in motion by the power of the Atlantic Ocean. Such prophecies present little interest, for they pertain to the question of technical perfection. What seems of vital importance to us is the answer to be given by future musicians to the problems set forth by our time. Music of the future cannot follow the path of mechanization and formalistic artifice. This would mean the loss of art. We do not believe in it. Music will recover its spiritual and deeply humanitarian meaning which today has been considerably lost in Europe.

The musical situation in present-day America is not unlike that which existed in Russia during the middle of the nineteenth century. There, too, the seeds of the future musical development of the nation were sown by a host of visiting artists. There, too, it was not until the appearance on the scene of a typical school of Russian composers that the country was able to play its part in the musical culture of the world at large. These "new" Russian composers had the inestimable advantage of basing

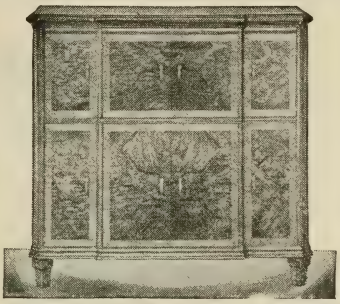
their art on folk-lore material. It is interesting to note a similar tendency on the part of certain American composers to find a native musical material upon which to base their symphonies and sonatas.

It is a question whether this obvious dependence of American composers upon Indian, Negro or jazz sources will serve the composers of this country as the folksong of his country served the Russian composer. For obvious reasons the situation is not quite analogous. Already one can see a definite trend on the part of contemporary Americans toward attaching themselves to a more universal musical tradition.

Music in America, whether of the past, the present or the future, depends for its furtherance on the development of three factors: a creative school of native composers, a full flowering of interpretative artists and organizations and a country-wide body of intelligent listeners. The musical history of the United States proves that it is the second element of this indivisible trio which developed first. Indeed, whatever the future may hold in America's musical life, nothing will surpass the incredible transformation from the primitive musical life of the early nineteenth century during the pioneering period, when music was confined to the home and the church, to the picture presented by present-day America.

It is a fact to which every American has a right to point with pride that, having begun by merely inviting the best of interpretative artists of the Old World to its shores, America has known how to weld its own performers into organizations which have a right to be compared with, and in certain fields surpass, similar organizations in Europe. The development of symphonic orchestras in this country, for instance, may be taken as a symbol of the advance in all the interpretative fields.

And it is not the quality of the orchestras alone which is remarkable, but also the breadth and variety of musical fare they present. These and similar organizations lay the groundwork upon which listeners are developed. For it must be remembered that without an educated and responsive music-loving public, there is no chance of having a musical culture. Today American audiences not only show their love and admiration of music but also a deep understanding of the necessity and importance of musical art in the progress of humanity.



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SATURDAY EVENING, MARCH 18, *at* 8:15 *o'clock*

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Interlude, Act I
Interlude, Act II

(*First concert performances*)

BLOCH..... Three Jewish Poems

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JORDAN'S MARCH HOUSEWARES SALE . . . THIRD FLOOR . . . ANNEX

ERNEST BLOCH spent his boyhood in Geneva, where he was born on July 24, 1880. He had his first musical instruction from Jacques-Dalcroze, and studied violin with Louis Rey. At sixteen he went to Brussels to continue with Eugene Ysaye, with F. Schörg, and with F. Rasse as his master in composition. After three years he went to Frankfort-on-the-Main, to study composition with Iwan Knorr. Bloch has spoken with special veneration of Knorr: "He was a profoundly great pedagogue. He taught me the greatest thing of all — he taught me to teach myself. The true teacher will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my C-sharp minor symphony in Munich, and then went to Paris."

The young man shortly returned to Geneva in 1904, where circum-

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stances compelled him to take charge of his father's business. Nevertheless, he had composed *"Historiettes au crépuscule,"* and followed this in Geneva with the symphonic poem *"Hiver — Printemps"* (1905). There was also his *"Poèmes d'Automne"* for voice and orchestra, of 1906. The opera "Macbeth," produced in 1910, was written six years before. In 1909–10, Bloch conducted subscription concerts at Lausanne and Neuchâtel, and from 1911 to 1915 was upon the faculty of the Conservatoire at Geneva.

In 1913, he wrote what was to be the first of a series of musical works of consciously Jewish character, the "Three Jewish Poems." There followed two Psalms for soprano and orchestra, a Psalm for baritone and orchestra, the Symphony "Israel," the Rhapsody "Schelomo," and the String Quartet in B minor, all composed by the year 1916.

Bloch first came to America in that year as conductor for the dancer Maud Allan. When the company was stranded in the Midwest, he found himself an unknown musician in a strange country. A performance of his Quartet by the Flonzaleys in New York, a programme of his works presented by the Friends of Music in New York, and an invitation to conduct his "Three Jewish Poems" at the Boston Symphony concerts, each of them in the season 1916–17, drew attention to his qualities as composer. In 1920 he founded the Cleveland

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Institute of Music, which he directed until 1925. He was director of the San Francisco Conservatory 1925–1930. He has since made his home alternately in France, Switzerland, and this country, devoting his time to composition. His works include a Suite for Viola (1920); a *Concerto Grosso* for String Orchestra with Piano (1924); Four Episodes for chamber orchestra (1926); "America," completed in 1926; "Helvetia," completed in 1929. Another work, for 'cello and orchestra, "Voice in the Wilderness," was completed in 1936. A symphonic suite, "Evocations," and a Violin Concerto are of the year 1937. Mr. Bloch's principal choral work is his "Sacred Service" for baritone, mixed chorus and orchestra, published in 1932. His chamber music is extensive, including, besides the work mentioned above, a Violin Sonata (1920), a Piano Quintet (1924), *"Poème Mystique"* for violin and piano (1924), Piano Sonata (1935), and pieces for violin, for 'cello, and for piano solo.

There follows a list of Bloch's work performed by this orchestra:

1917, March 23.	"Three Jewish Poems." (Conducted by the composer.)
1919, November 14.	Two Psalms for Soprano and Orchestra. (Pierre Monteux, Conductor; Soloist, Povla Frijsh.)
1921, April 29.	"Hiver – Printemps," Two Poems for Orchestra.
1923, April 13.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Jean Bedetti.)

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1925, December 11.	Suite for Viola and Orchestra. (Serge Koussevitzky, Conductor; Soloist, Jean Lefranc.)
December 24.	Concerto Grosso for String Orchestra with Piano Obbligato. (Jesús María Sanromá.)
1926, April 16.	"Three Jewish Poems."
1927, November 18.	"Three Jewish Poems."
December 29.	Four Episodes for Chamber Orchestra.
1928, December 21.	"America," An Epic Rhapsody. (Harvard Glee Club and Radcliffe Choral Society.)
1929, January 25.	"America," An Epic Rhapsody. (Harvard Glee Club and Radcliffe Choral Society.)
December 27.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Felix Salmond.)
1933, December 15.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Jean Bedetti.)
1936, February 7.	"Three Jewish Poems."
1939, January 27.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Gregor Piatigorsky.)

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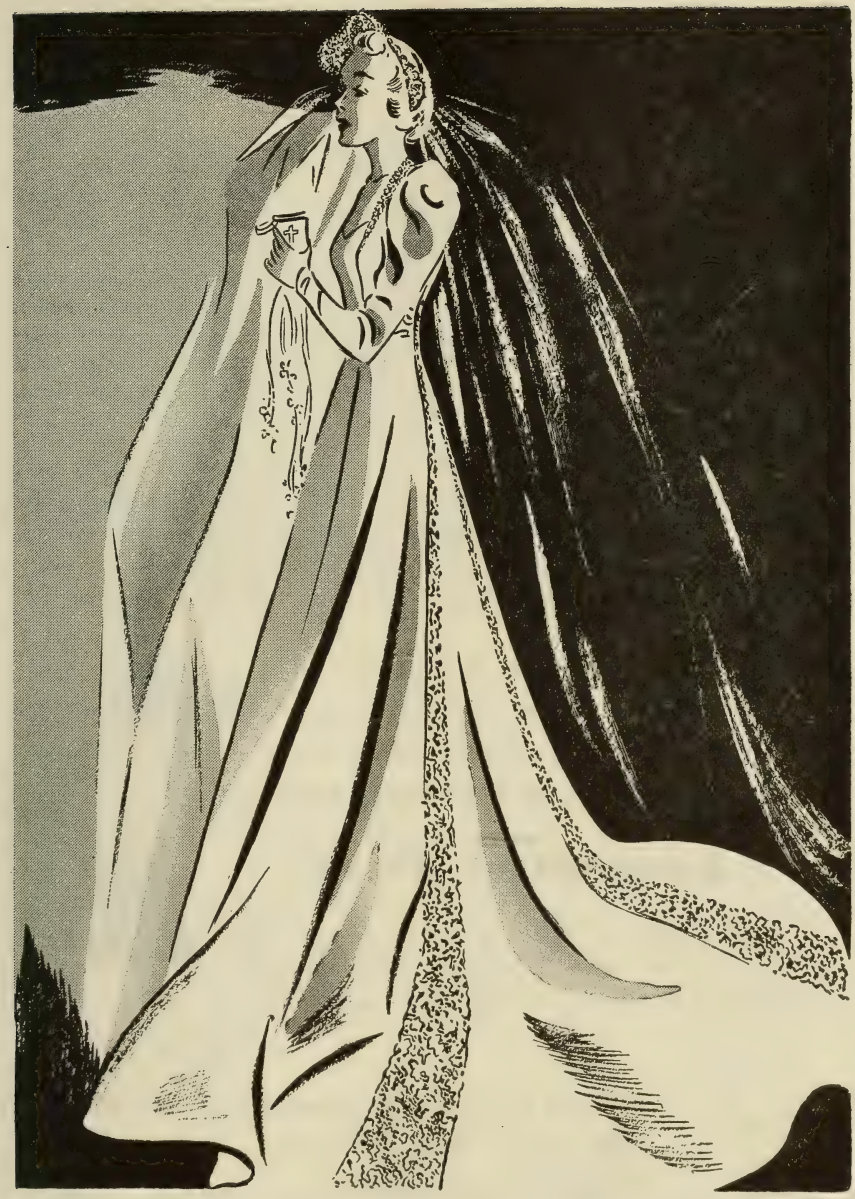
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STEARNS

TWO SYMPHONIC INTERLUDES (Acts I and III) from the Lyric Drama "Macbeth"

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed "Macbeth" in the years 1904–09, a lyric drama in a prologue and three acts; book by Edmond Fleg (after Shakespeare). The first production was at the Opéra-Comique in Paris, November 30, 1910.

The composer has recently extracted from the score the two interludes which are here having their first performance in concert form. The orchestration of these interludes calls for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, tam-tam, and strings.

After the initial presentation of "Macbeth" in Paris in 1910 (there were then sixteen performances), the opera lay unplayed for twenty-eight years. Last spring (March 1, 1938) the *Teatro Reale San Carlo* in Naples revived Bloch's early work with conspicuous success.

Mr. Bloch points out the place of each interlude in the opera:

Symphonic Interlude from Act I (linking Scene I to Scene II).

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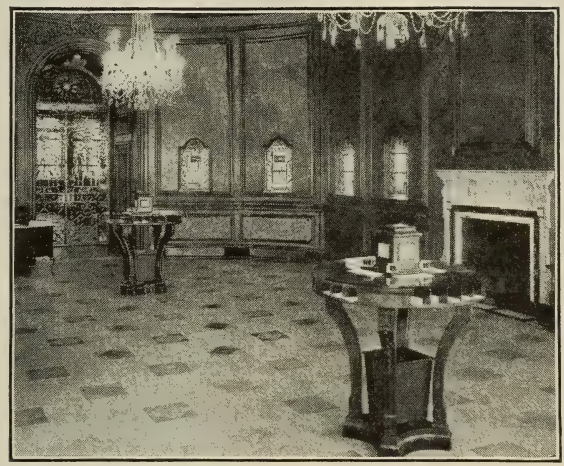


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resolved to commit the crime which shall set him on the throne. It is in this atmosphere of drunken ambition that the scene ends; and the early part of the Interlude expresses these emotions.

The motive of the "Witches' Prophecy" – "All hail, Macbeth, that shalt be king hereafter" – breaks out in the orchestra, alternating with the motives of the dagger, of fate, and of Macbeth. A *crescendo* depicts Macbeth's exaltation and self-glorification (Macbeth's motive).

Then the color darkens, upon motives linked with the crime, and, stealthily, the "fate" motive insinuates itself. Animation is now restored upon themes associated with Lady Macbeth. A transition based on the "night" theme leads to an episode of great calm: it is "Peace" still reigning in the castle – the peace of the trustful sleep of King Duncan – the peace that, after the crime, Macbeth is to lose for ever, and the recollection of which is to poison his life. This motive had already been evoked upon Duncan's arrival:

> "This castle hath a pleasant seat, the air
> Nimbly and sweetly recommends itself
> Unto our gentle senses."

The Interlude ends in the serenity of that calm night.

Symphonic Interlude from Act III (linking Scene I – The Witches' Cavern – to the final scene of the drama).



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Macbeth, anxious about his future, has gone to consult the Witches. Various prophecies increase his anguish, but, finally, one of them restores confidence and hope:

3rd Apparition:

"Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Macbeth:

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root?"

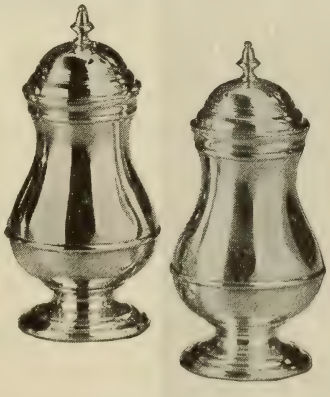
As the Witches dance, Macbeth comes out of the cavern like a madman, intoxicated with hope. The orchestra (in the Witches' round and their various other subjects) comments on the end of the scene and expresses Macbeth's exultation (his own motive alternating with that of the Witches). This episode leads to a *fortissimo* – the theme of his "Destiny," which, it now seems to him, is once again triumphing.

But the color changes suddenly, the ideas of "Destiny" and "Royalty" alternating Macbeth's bitterness and doubts haunt him once more:

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they are a premonition of the anguish that is to overwhelm him in the last scene.* This transition leads to a *Lento e cupo.*

A motive of the Witches fades into the distance, while the basses evoke the idea of "remorse" or "retribution"—a motive that was first heard in Act I and that is developed, on a tormented rhythm, in the second part of the Interlude, at first on the cor anglais, then, later, on the horn and wood wind.

Then appears the mournful phrase that subsequently accompanies Macbeth's melancholy.** It ends in a *forte* statement of the "remorse"

* "Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Macbeth

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? . . ."

(Act IV, Sc. i.)

** "I have liv'd long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have. . . ."

(Act V, Sc. iii.)

"Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

(Act V, Sc. v.)



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theme, for full orchestra. On the violas is heard another of the subjects expressive of desolation*** (it has already appeared several times in the work), which alternates with the "Royalty" motive, and leads to a paroxysm, of which the climax is the theme of Macbeth's despair. This is followed by the motive of "Peace" — forever lost — and the Interlude, in the concert version, ends on the "remorse" motive. (In the theater, it leads to Lady Macbeth's sleep-walking scene.)

*** "What hands are here? Ha, they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand?"

(Act II, Sc. ii.)

". . . But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace."

(Act III, Sc. ii.)

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By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

The "Three Jewish Poems," according to information furnished by Mr. Bloch, were composed in August and September, 1913, at Satigny, near Geneva. They had their first performance on March 23, 1917 by the Boston Symphony Orchestra, when the composer appeared as guest conductor. Subsequent performances at these concerts have been given on April 14, 1926, November 18, 1927, and February 7, 1936.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, deep drum, triangle, tam-tam, glockenspiel, chimes, harp, celesta and strings. The music is dedicated to the memory of the composer's father.

ERNEST BLOCH has written the following description of the music in a recent communication. These word pictures may have occurred to him subsequent to the music, since in the earliest performances he gave few verbal clues, writing that the titles "should sufficiently inform the hearer."

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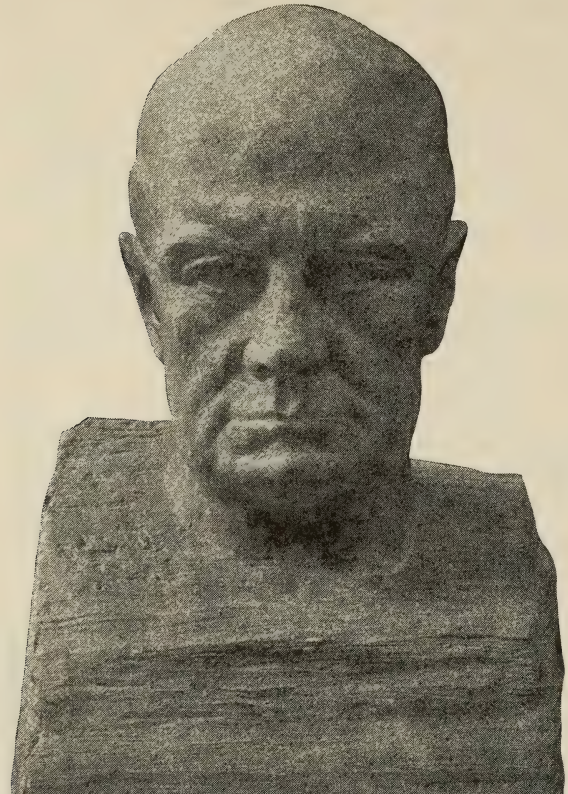
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I. DANCE

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Suddenly she stops, hesitating . . . as though listening to an inner voice . . . and then in silence she begins her real dance, at once languorous and mysterious, then somber and ardent, as though performing a rite. . . .

Has she perceived the profound sources of Life? And does she seek to reveal them by her gestures? . . . More and more agitated, she seems to struggle against this inner demon; little by little she yields to it, with more passionate ardor, and lets herself be possessed by it, and, intoxicated, overwhelmed, she sinks down, swooning.

Her companions approach . . . and try to revive her.

The dance resumes. . . . It is almost like a ceremony for Astarte and Baal, which the crowd, excited in its turn, now frantically joins.

II. RITE

A procession of priests advances serenely to the strains of a broad melody. They arrive before the altar; the priestly trumpets announce the sacrifice, at first mysteriously, then little by little more ardently, fanatically: a solemn rite is to be performed, and Jehovah is about to manifest himself in his terrible grandeur. Suddenly, with a peal of

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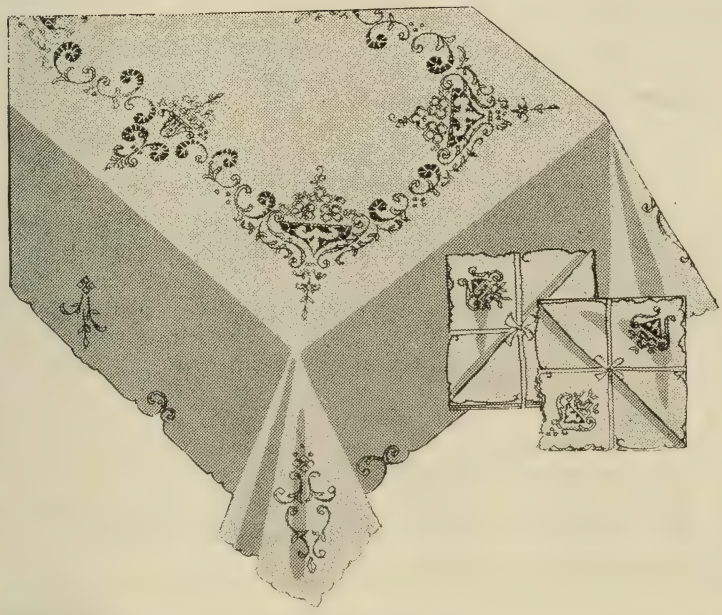
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thunder, a column of fire kindles the altar. The crowd, terrified, prostrates itself, covering their faces, before the Presence, august and mysterious. . . .

Then calm returns. . . . A very sweet and ecstatic melody mingles with the blue fumes of the sacrifice. . . . A profound mystery spreads over everything. . . .

The priests resume their march. . . . But, after this communion with God, the human soul is purified, ennobled. It is suffused by divine love; a great calm and sweet peace reign and the deep faith of the soul expands in a song of gratitude.

III. FUNERAL CORTÈGE

1. The Poem of Death. — A procession, cold, icy, and mournful; then sinister, implacable accents, and the desperate resistance of Man to the idea of death. . . .

The terrifying summons of the trombones: It is Death itself, which claims its due, its prey. . . . Man tries to tear himself from his cruel destiny, but his sorrow, his lamentations, are in vain . . . the irrevocable summons cries out to him: "It must be . . . it must be. . . ."

2. A mystic song arises, a consolation; perhaps a wish to accept, for the sorrow remains latent — one *wishes* to believe, one *tries* to hope — but the heart remains heavy and full of tears.

But this struggling, desperate anguish ends by overcoming everything. The summons of Death sounds again implacably. . . . A last

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supplicating gesture . . . the horror of facing reality . . . this is the bitter, unbounded sorrow of seeing those whom we have loved disappear forever . . . "Nevermore . . . nevermore. . . ."

Their bodies are taken away. Every trace of the corporeal is effaced, and Man remains alone, lost, haggard. . . . He groans . . . he sinks to the ground, overwhelmed by sorrow, without resistance. . . .

Then a song of ineffable sweetness arises, calm, serene, mystic. . . . Well beyond human suffering. . . . Is it hope? Consolation? . . . the song does not speak to us of another Life . . . nor does it deny one. It tells us perhaps that none of our efforts, of our struggles, are lost. . . . The smile, the goodness, the tenderness of our dead survive . . . they are still with us . . . they still seem to lean towards us . . . we feel their gaze, the warmth of the hands that are no more. . . .

In the distance . . . the "Dance" is heard . . . as if Life were resuming — as if under a veil — as if it were hardly possible . . . and once more the motive of the mystic procession. . . .

And it is Acceptance. Man no longer resists, no longer suffers. He yields. And the procession, become incorporeal, no longer seems hostile or cruel. . . . It is the LAW. . . .

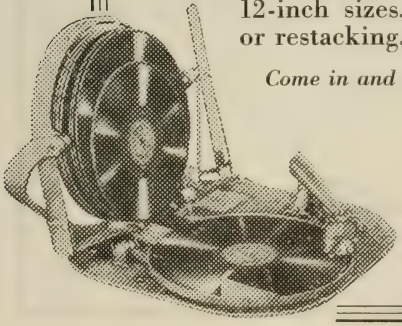
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ERNEST BLOCH DISCUSSES HIS ART

By Olin Downes

(Shortly after the arrival of Ernest Bloch in America, an interview by Olin Downes appeared in the *New York Times,* January 22, 1939. In the course of it, Mr. Bloch recalled his advice to a student who had brought him some essays in counterpoint.)

Bloch told the aspirant that the advice he wanted could not be obtained from Bloch or from any music primer. The source of enlightenment, he explained, lay in the counterpoint of masters, and he recommended especially those of the pre-Monteverdi period — Palestrina and Lassus, of course, and back of that, Des Prés, Dufay, and contemporaries. "Take your problems to them," he said. "See how they solved your questions. Study not only their profound technical knowledge but their melodic line. You will really learn them and, if necessary, you will be humbled.

"But do you realize how autobiographical this 'advice' was? You don't know the story? It's a good one. It was I who needed counterpoint. I did not realize it then as I do now. I thought I knew something of it. I had gone through Reber and other textbooks approved by the conservatories. I had worked with Jacques-Dalcroze, a very in-

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dividual and thoughtful musician. I had quite a list of scores to my credit, performed everywhere. I had taught, quite extensively — was teaching at the time. What I said then represented the truth, which was dawning upon me with an almost blinding distinctness — the truth, which was so necessary to know, of what constituted living counterpoint.

"It was then, when I was seeking light, that I took the first real step toward this knowledge. It was clear the rules that I knew and had practiced with wholly plausible success were both superficial and academic. My discovery was the result of accumulating knowledge of the scores of composers back of the seventeenth century. The farther back I went the more I was dumfounded by what I discovered.

"I discovered, gradually, organic counterpoint, counterpoint based, irrefutably, upon the freedom of poly-modality and the definite limitations of the human voice. I discovered the true life of the counterpoint when it had not degenerated into sheer, incredible ingenuity, or been vitiated in its human and truly expressive quality by the influence of instrumental virtuosity.

"That is to a large extent the curse of counterpoint today. It is a thing that can be played by instruments, regardless of melodious logic or vocal instinct. It will never be any use for the composer to try to reverse this fundamental instinct or to fashion a living art upon some other thesis. The basis of music is the human voice. That is a very old truth and, like other truths, in constant danger of being temporarily forgotten. You cannot controvert it, and your music will quickly disappear in the ash barrel — if it gets that far — if you try to forego the living principle.

"I also am convinced that the theory of atonalism in itself is an anomaly where genuine music is concerned — a theory, frankly, as impractical as it is fundamentally stupid. To imply that a twelve-tone scale is a collection of intervals with no natural gravitation toward tonal centers, and that this complete neutralization of melodic laws will have a creative result is to emasculate musical thought and render it completely fruitless.

"To return to my studies. I felt that I perceived at least the sources of the true contrapuntal art, which, through the very fact of poly-modality and the accumulating results of voice-leading, resulted in the development of harmony. I went back to the beginnings and acted as what I perceived myself to be — the variest tyro in the business! I occupied myself exclusively, for a considerable period, with two of the authentic modes and began to write *canti firmi*. It was very hard at first to evolve good subjects satisfactory from the vocal as from the structural standpoint. Later I extended my exercises to other modes. Then I began strictest counterpoint — note against note, two notes against a note, etc. I remember that two years later I found in my notebooks seventeen hundred subjects and counterpoints in strict style.

"Very soon this began to affect my teaching, and it led to what I considered my first great American triumph — with my classes. At first I terrified them by changes in method and approach, but very soon we all perceived that we were on the right track. In place of exercises after the grammars resulting in paper work, deadly correct, written with expectation that some day in a miraculous way, after the 'rules' were learned, music would begin to be written, we kept constantly before us real music, without its principles reduced to catalogues. We followed old — and fresh — principles in the movement of voice parts, with the simplest materials and on the most modest scale. The class worked with a new enthusiasm and a new sense of direction. Then came the second triumph, or, at least, what I regarded as confirmation of soundness of our course. Another teacher, an admirable musician who taught in a neighboring place, came to see what we were doing, and thereupon insisted upon enrolling himself as one of the pupils, going back to fundamentals, in the class. Thus it was, at the age of forty-eight, after years of instruction and of original composition, that I began to learn counterpoint.

"This helped me, as nothing else could, to real expression and honest thinking. And I ask, as an artist, why deceive ourselves? We are so prone to that! The excuses of technique, style, sophistication are so easy, the processes so insidious. But you cannot deceive the masters, or your art, or humanity."

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"AMERICA," An Epic Rhapsody in Three Parts

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed "America" through the year 1926. The score was awarded in June, 1928, the first prize in a "symphony contest" held by the publication *Musical America.*

"America" was performed by the Boston Symphony Orchestra, December 21, 1928 (the choruses of Harvard and Radcliffe assisting). There was a second performance January 25, 1929. In the week of the first performance, "America" was also played by the orchestras of New York, Philadelphia, Chicago, and San Francisco. (The New York Philharmonic Orchestra had the actual first performance, on December 20.)

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tam-tam, triangle, wood blocks, Indian drum, glockenspiel, bell, two anvils, brass plate, automobile horn, organ, celesta, two harps and strings.

The following quotation from Walt Whitman is inscribed on the score: "O America, because you build for mankind, I build for you." The composer includes this dedication upon another page: "This

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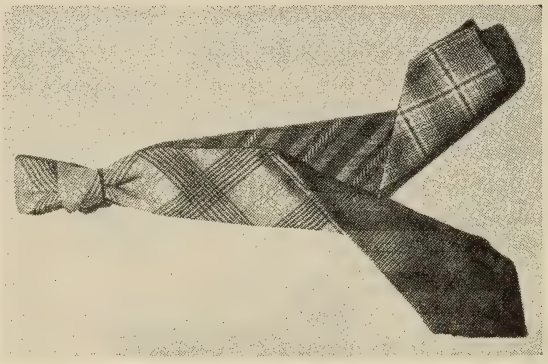
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symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration."

"The ideals of America are imperishable. They embody the future credo of all mankind: a Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, as Walt Whitman has said: 'To hold men together by paper and seal or by compulsion, is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants.' "

The melody which concludes the work is there given words which may be sung by a mixed chorus. The chorus, however, is optional, the notation also existing in the instrumental parts. This melody, which the composer refers to as an "anthem," furnishes a prevailing thematic basis. "The Symphony is entirely built upon it," the composer explains. "From the first bar, it appears in root dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form."

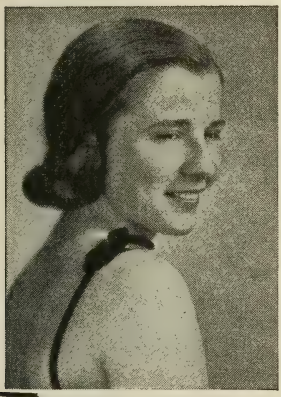
The three parts of the score bear these titles, with quotations from



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Walt Whitman which, Mr. Bloch nevertheless points out, are not essential to an understanding of the music:

(1) 1620: The Soil — The Indians — England — The *Mayflower* — The Landing of the Pilgrims.

(2) 1861–1865: Hours of Joy — Hours of Sorrow.

I hear America singing, the varied carols I hear . . .
Each singing what belongs to him or her, and to no one else . . .
Singing with open mouths their strong melodious songs.

— *Walt Whitman.*

(3) 1926: The Present — The Future.

As he sees the farthest, he has the most faith

— *Walt Whitman.*

When "America" was first played here, Alfred H. Meyer examined the score and carefully noted the use of many popular airs of different epochs which went into its making: "The movement of 'The Soil' begins *poco lento — misterioso* — with muted string-chords *tremulando.* The 'America' motto is at once heard in the basses. Soon we come to the section devoted to the Indians, subdivided as Indian Life, 'Organizing a War Party,' a Death Song. Woven into the score are Indian Pueblo Songs from New Mexico, Mandan and Hidasta songs, Chippewa songs of war, of death, of love. The first Pueblo Song should be especially noted, as it will recur later in the Rhapsody.

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"In the transition to the English episode we hear the same mysterious chords as at the beginning; also the 'America' motto. This division is an old English March, stirring in rhythm and bright in orchestral coloring. The motto is heard as 'The Call to America,' with accompanying chords a little less mysterious. There are poignant harmonies over 'Struggles and Hardships'; eventually a horn sings an 'Old Chantey,' which develops into a broad and noble climax. 'At Sea' is just as less turbulent. With shouts of joy (and the motto) 'Land in Sight.' The motto has now grown to a two-fold exclamation, 'America! America!' exactly as it will appear later in the anthem. 'Loneliness' follows in *'tempo iniziale,'* with the first Pueblo Songs, interlarded with bright 'Memories of England.'

"The composer leads us through 'Struggles, Hardships Ahead' in sombre sonorities; 'Building up a Nation'; 'The Love of The Soil Comes into the Hearts of The Pilgrims' (the motto in minor tonalities); to 'In God We Trust,' to the tune of 'Old Hundred.' There is a brief reminiscence of the first Pueblo Song. Then five measures of 'Faint Hopes in the Future,' harmonies of harp and muted strings in conclusion."

"At the beginning of the second movement an English horn unaccompanied sings an old ballad typifying 'The South.' Four solo

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strings join in. More voices are added, all 'solo,' until a chamber orchestra of sixteen instruments is playing. Massed strings play the negro folk-song, 'Row After Row.' A lullaby follows, and an oboe sings the motto 'America' expressively. There is a considerable section devoted to 'Old Folks at Home,' which ends in a Virginia reel to the tune 'Pop Goes the Weasel.' (Why is this title not listed in the score, along with the rest?) It is still going its round when 'Hail, Columbia' is heard; after which strings and oboe play the motto, now with a second line (as in the Anthem) added. Always to the accompaniment of 'Pop Goes the Weasel.'

"An entirely new division begins with enticing accompanimental dance rhythms. The reader suspects something Spanish and soon discovers the presence of a Creole folk-song, heard from the oboe. Into an exotic dance it grows, but is interrupted by a battle call. 'Songs of the Civil War,' brings 'Dixie,' and soon the motto tossed frantically back and forth in the brass. There follows a full-bodied contrapuntal *mélange* in which strings play 'John Brown's Body,' wood winds continue 'Dixie,' upper brasses the 'Battle Cry of Freedom,' lower brasses 'Tramp, Tramp, Tramp, the Boys are Marching.' More and more martial the music grows. There are echoes of the war songs. Then 'After the Battle,' the ballad for English horn at the be-

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ginning of the movement, re-enters more solemnly; trumpets sing the new 'America' as far as Mr. Bloch has developed it. In the score is another quotation from Whitman: 'And in the blood of his own children the unity of a great nation was sealed.' Also: 'For my enemy is dead, a man divine as myself is dead.' A few measures later we read the same poet's exclamation, 'My captain! My captain!' On the last page amid dolorous chords, Bloch's own notation, 'O bleeding America!' "

"The third movement begins *allegro con spirito,* The Present (1926) —Bloch paints a hotly colored, vividly rhythmed, percussion-marked picture. What is his own mental slant when he throws upon this background the negro folk-songs, 'I Went to the Hop Joint' and 'The Coon-can Game' with their delicious grace notes and slides, their jazzed syncopations? 'Turmoil of present time' — material 'prosperity' — Man slave of the 'machines' — Speed — Noise. Is this a representation of or a satire on a large body of present-day music? At the height of it Bloch writes, 'America's Call of Distress' — the motto inserted shriekingly into the climax. The first of the two negro songs returns for fuller development. A section *'frenetico,'* in several keys, in a raucous din leads to the 'Inevitable Collapse.' There is a shuddering *decrescendo,* and above Whitman's lines, 'Give me solitude, give me Nature, give me again, O Nature, your primal sanities,' the English horn sings again the Pueblo Song at the beginning of the first movement and with the same mysterious *tremulando* accompaniment.

"There follows the 'Call of America' with Whitman's lines, 'Then turn, and be not alarmed, O Libertad — turn your undying face to where the future, greater than all the past, is swiftly, surely preparing for you.' 'Man's Introspection' leads to 'Reconstruction,' beginning with 'The Mastery of Man over the Machines, his Environment, and Himself' — a passage in which a harsh polytonal accompaniment figure dissolves gradually into conventional harmonies — and Ernest Bloch quotes Whitman — 'I have charged myself, heeded or unheeded, to compose a march for these States.' This whole section is a gradual expansion and gradual climactic ascent to the Anthem, which is to 'apotheosis.' When he has reached a high point in this ascent, Bloch quotes:

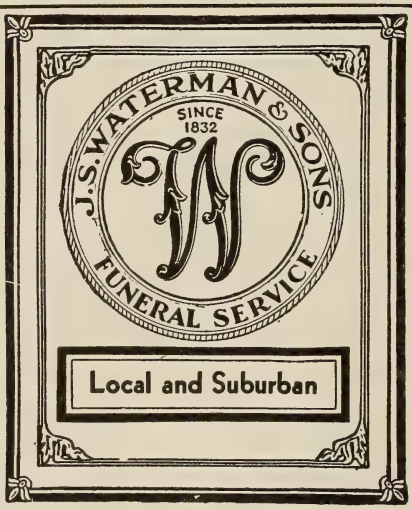
> Over the carnage rose prophetic a voice:
> Be not disheartened, affection shall solve the problems of Freedom yet;
> Those who love each other shall become invincible,
> They shall yet make Columbia victorious.
> Sons of the Mother of All, you shall yet be victorious.
> You shall yet laugh to scorn the attacks of all the remainder of the earth.

"Then, twice more the motto as 'America's Call to the Nations of the World,' after which Whitman's line: 'See . . . immigrants continually coming and landing . . .' as the ascent continues higher and higher, again 'Praise God from Whom All Blessings Flow,' 'Dixie,' a sudden *'tranquillo'* which is but a final taking of breath before the supreme climax.

> 'Till they strike up marches henceforth triumphant and onward.
> To cheer, O Mother, your boundless expectant soul!'

Now the composer directs, 'Here the people rise to sing the Anthem.' After which the score contains a staff for 'The People,' who sing:

> America! America! Thy name is in my heart
> My love for thee arouses me to nobler thoughts and deeds.
> Our fathers builded a nation
> For Freedom, Justice and Peace.
> Toward higher aims, toward brighter goals.
> Toward brotherhood of nations,
> Our hearts we pledge, America,
> To stand by thee, to give to thee
> Our love, our faiths, and our lives."



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Twentieth Programme

FRIDAY AFTERNOON, MARCH 24, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 25, *at* 8:15 *o'clock*

MOUSSORGSKY.....Prelude to "Khovanstchina"
(Born March 21, 1839)

STRAVINSKY......"Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia

I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

II. The Sacrifice.
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. Adagio — Allegro non troppo
II. Allegro con grazio
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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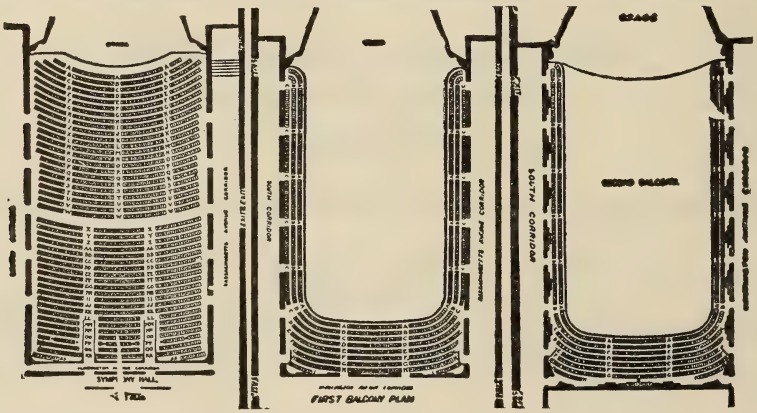
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded



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ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

* * *

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"Lyk: Which of the works of Pheidias do you praise most highly?

"Pol: Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

* * *

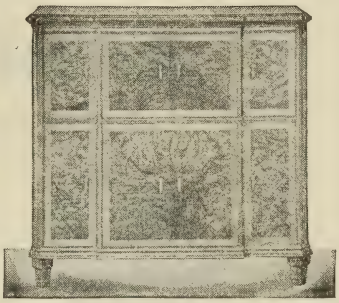
LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:
Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:
Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).



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Twentieth Programme

FRIDAY AFTERNOON, MARCH 24, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 25, *at* 8:15 *o'clock*

MOUSSORGSKY.....Prelude to "Khovanstchina"
(Born March 21, 1839)

STRAVINSKY.....''Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia

I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth

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Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. Adagio — Allegro non troppo
II. Allegro con grazio
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The most recent performance of the Prelude at the Friday and Saturday concerts of this orchestra was on March 29, 1935, when the third act also was performed.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than

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one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism,

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capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovánstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki*), all this data became to him a matter of great moment.

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"LE SACRE DU PRINTEMPS" ("THE RITE OF SPRING"):

Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *"Le Sacre du Printemps"* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924. The most recent performance in the Friday and Saturday series was January 3, 1936.

The score calls for two flutes and two piccolos, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

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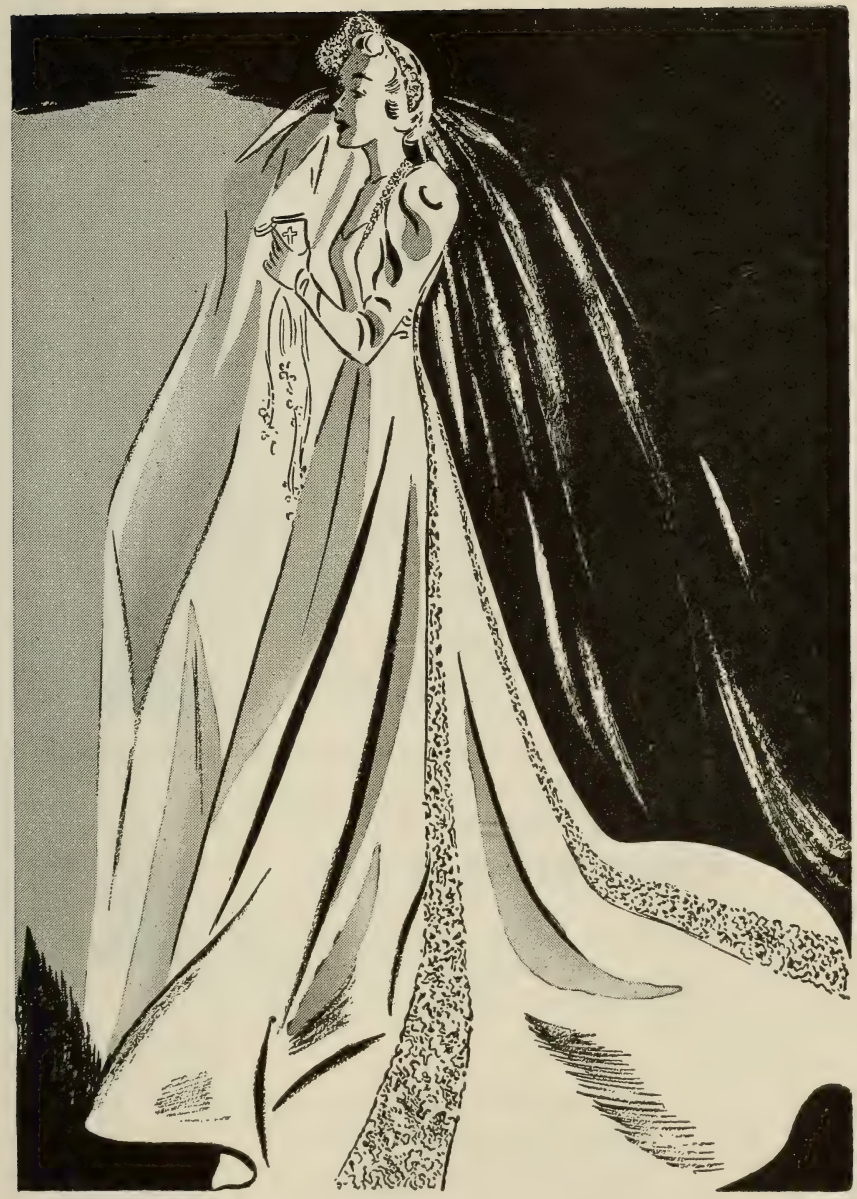
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THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *"Le Sacre"* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, *tranquillo,* with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tran-*

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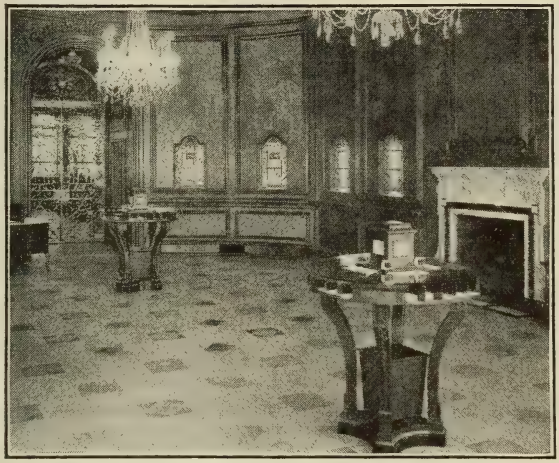


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quillo measures. The games of the rival communities is a *molto allegro,* again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo,* a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo,* from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante,* with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far



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remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

Much, probably too much, has been written in elucidation of *"Le Sacre du Printemps,"* just as the story of the scandalous uproar at the Parisian first performance, in 1913, has been too often told. Nevertheless, two first-hand accounts of this event hold particular interest. The first is in the book by Mme. Romola Nijinsky, and describes the experience of the dancers themselves; the second is by Stravinsky, in his memoirs, of which portions are quoted in this programme.* The composer gives slight space to the affair, for, as he truly remarks, *"On en a trop parlé."*

It is also interesting to compare the two accounts of the choreography, for while Mme. Nijinsky extols the production as the greatest achievement of her husband's art, Stravinsky, though praising Nijinsky's genius as dancer in the highest terms, dismisses him as quite

*"Nijinsky," by Romola Nijinsky (Simon and Schuster, 1934); *"Chroniques de ma vie,"* Denoel et Steele, 1935, translated as "Stravinsky, an Autobiography" (Simon and Schuster, 1936).

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worthless in the rôle of *maître de ballet*. They may be set down as the opposing, and not unprejudiced views of two experts – the one a dancer, and the other a musician.

Stravinsky tells how he worked long and intermittently on the *"Sacre du Printemps"* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *"Petrouchka,"* the composition of *"Le Roi des Étoiles,"* the "Japanese Lyrics," his revision of Moussorgsky's *"Khovanstchina,"* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *"Le Sacre,"* was so deeply involved in his designs for Debussy's *"L'Après-Midi d'un Faune"* in the season of 1912, that plans for the mounting of *"Le Sacre"* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus describes his strenuous collaboration with Nijinsky in the choreographical planning.

"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His



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ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées*. The first performance began with a repetition of *'L'Oiseau de Feu.'* The *'Sacre du Printemps'* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing

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on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the *'Sacre'* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his in-

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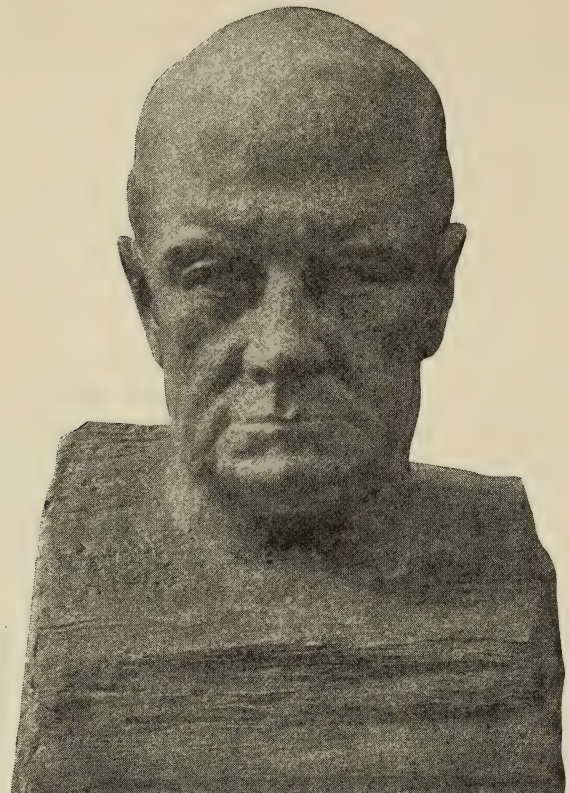
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capacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the *'Sacre'* I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiæ or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and complicated it through the awkwardness of malcomprehension. Is it not awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

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be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

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Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance at the Friday and Saturday concerts was January 1, 1937.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony nine days before his death, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and

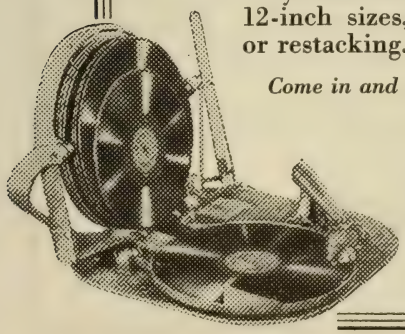
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popularity – though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subse-

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quently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympa-

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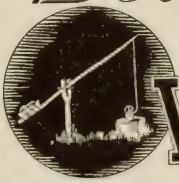
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thetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty – almost carelessness – in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, – all these now focussed the

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public's attention and sympathies on this work, and the spendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his

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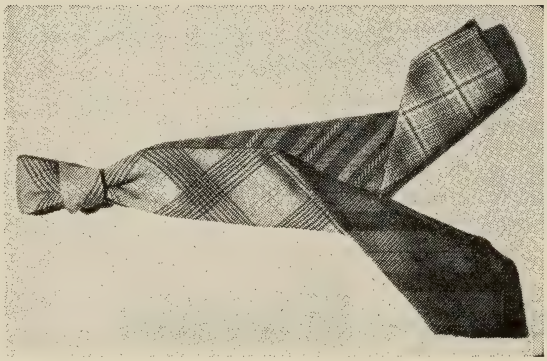
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return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: " 'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight.



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No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers. Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

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he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modeste suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought — 'Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. 'Spendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *"Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than "No. 6." He added: "I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single

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personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of its composer's approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope' still remains the most profoundly stirring of his works."

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: "It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that

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have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the first subject.

"The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B-flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

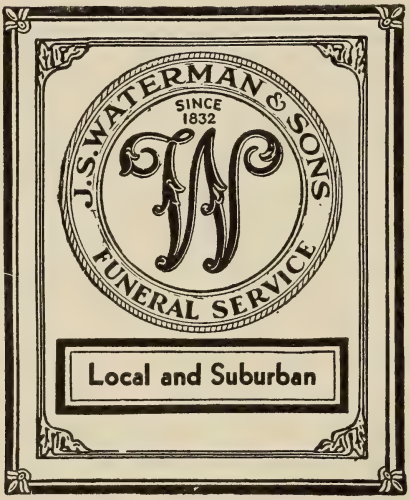
"The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in 5-4 time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have.

"The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the second subject stiffens the whole orchestra into march-rhythm. There is no development: the first

subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

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"There is no development, but the second subject is worked up to a great climax, which leads, after some dramatic pauses, to the recapitulation. In this the first subject reaches a still greater climax, which lies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the second subject, now in B minor and in a mood of utter despair. And so the music of the whole symphony dies away in the darkness with which it began."



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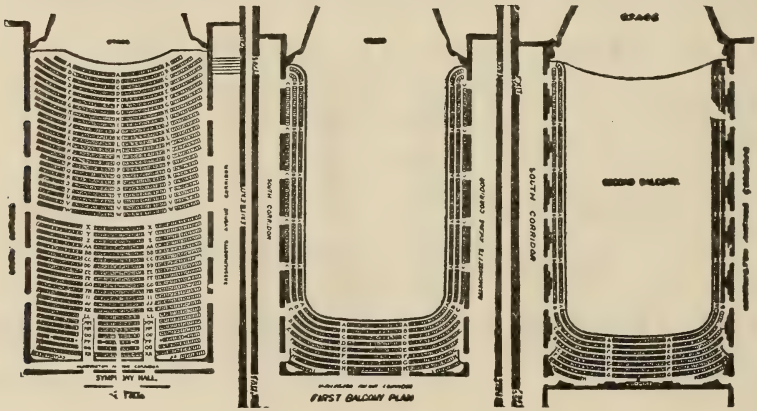
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Greason Paintings of the Orchestra
Brahms' "German Requiem"

GREASON PAINTINGS OF THE ORCHESTRA

The Boston Symphony Orchestra has been the subject of a year's work by the Boston artist, Donald Greason. The resulting paintings are now on view in the Exhibition Foyer through the courtesy of the Goodman-Walker Galleries, Boston. Preliminary sketches, drawings, and studies are included together with the oils.

Mr. Greason's aim has been to recreate in these pictures the total impressions he received at rehearsals, where the sketching was done, and not to create a gallery of individual portraits of the players. The oils were all painted in Mr. Greason's Rockport studio, the countless pen sketches made at rehearsals serving as his models.

By way of biography, Mr. Greason submits that after the war he remained in Europe until 1925, painting mostly in France, England, and Austria. He returned to New York in 1925 to open the Artists Gallery which he modeled on the small pioneering galleries of Paris, designed to promote the work of unknown but promising artists. At the Artists Gallery, Mr. Greason gave first New York showings to the works of Richard Lahey, now Director of the Corcoran Gallery School in Washington, and Hermon More, now curator of the Whitney Museum in New York. Other artists given early showings at the Gallery were Thomas Benton, famous muralist, and Preston Dickinson.

Closing the Artists Gallery on his return to France in 1928, Mr. Greason remained in Europe until 1932. On his return to America, he became an instructor in painting at the Addison Gallery in Andover, Mass. Since then he has painted in America, and has had frequent showings in New York and Boston.



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BRAHMS' "GERMAN REQUIEM"

Brahms used the word "German" in his title to avoid misconception. A "requiem," without qualification, is understood as the Roman Catholic requiem mass, a setting of the liturgical Latin text. Brahms' composition is a different matter altogether. There is nothing liturgical about it. The text consists of excerpts selected by Brahms himself from the German translation of the Scriptures. The texts were culled from various books of the Old and New Testaments and the Apocrypha. They were chosen, without doctrinal purpose, "as parts of the people's book, of Luther's Bible," and were so arranged as to present in succession the ascending ideas of sorrow consoled, doubt overcome, death vanquished.

The work has been called "a series of richly pictured and imaginative reflections upon life this side of the grave and beyond; of the lot of man and the experience of the spirit. The personal, individual note in the Scriptural texts that are connected in it is a significant element that distinguishes this work from those that conform to the utterances of the Catholic liturgy. Resignation, questioning, aspiration, assertion of triumphant certainty, all find their expression in its changing moods."

Brahms, in other words, forgot both theology and ritual: he remembered the inevitable human lot of mutation and sorrow, death and separation. His meditations twined themselves somberly, tenderly, exaltedly, about the ineffable sorrow and beauty, the ancient comfort, of immemorial words. . . . "Behold, all flesh is grass, and all the glory of man is as the flower of the field. . . . And ye now are sorrowful. . . . As one whom his mother comforteth, so

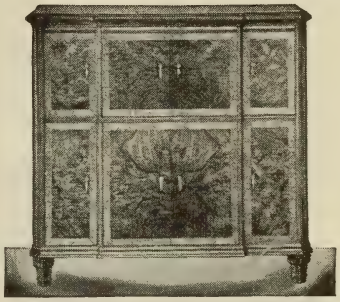
will I comfort you. . . . Behold, I show you a mystery: we shall not all sleep, but we shall all be changed. . . . Blessed are the dead which die in the Lord." . . .

* * *

Some musical historians insist the *German Requiem* was inspired by Brahms's sorrow over the tragic death of Schumann. But it was generally believed by Brahms's closest friends that he composed the work as a memorial to his mother. "We all think he wrote it in her memory," Frau Schumann said. And Joachim declared, "Never has a nobler monument been raised to filial love." Brahms himself said to Deiters, when he played the music to him from manuscript and came to the choral part of the fifth number ("I will comfort you as a mother comforts"), that here he had thought of his own mother.

Brahms finished his score, as originally planned (the fifth number was added later) at Baden-Baden in the summer of 1866. He was then in his thirty-fourth year. Miss May, his biographer, thinks that "we may say with certainty that the work is, on the whole, a memorial of the emotions by which he was stirred during the period that immediately followed his mother's death, apart from the question of whether or not he had planned it at an earlier time." Henrika Johanna Christiane Brahms, the mother of Johannes, died February 2, 1865, a year and a half before the completion of the *Requiem* in its original form.

LAWRENCE GILMAN,
New York Herald-Tribune.



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SATURDAY EVENING, APRIL 8, *at* 8:15 *o'clock*

VAUGHAN WILLIAMS.....Fantasia on a theme by Thomas Tallis for Double String Orchestra

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I. Psalm XXXVIII Verses 13 and 14
II. Psalm XXXIX Verses 2, 3 and 4
III. Psalm CL (Entire)

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FANTASIA ON A THEME BY THOMAS TALLIS, FOR DOUBLE STRING ORCHESTRA

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney, between Gloucestershire and Wiltshire, England
October 12, 1872

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922. There have been subsequent performances November 23, 1923 and December 2, 1932.

"THE Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Mr. Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group."

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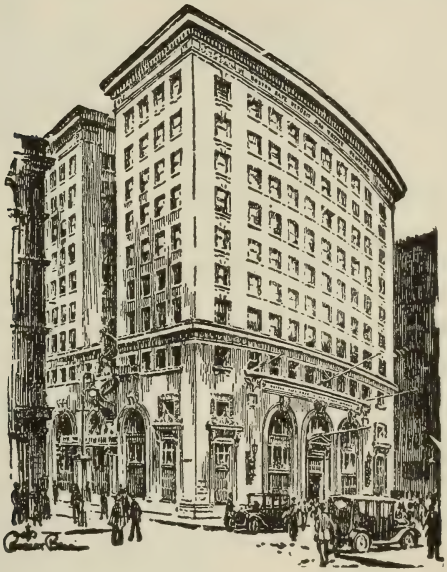
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In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to such as will syng or play priuatelye." Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Mr. Williams' choice.





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"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the programme of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates to one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revived by Purcell near its end."

Vaughan Williams gives the indication *largo sostenuto,* and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated *largamente* under tremolo chords of the violins. A restatement with an ornamental figuration in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before

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the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, whence he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich, November 23, 1589.

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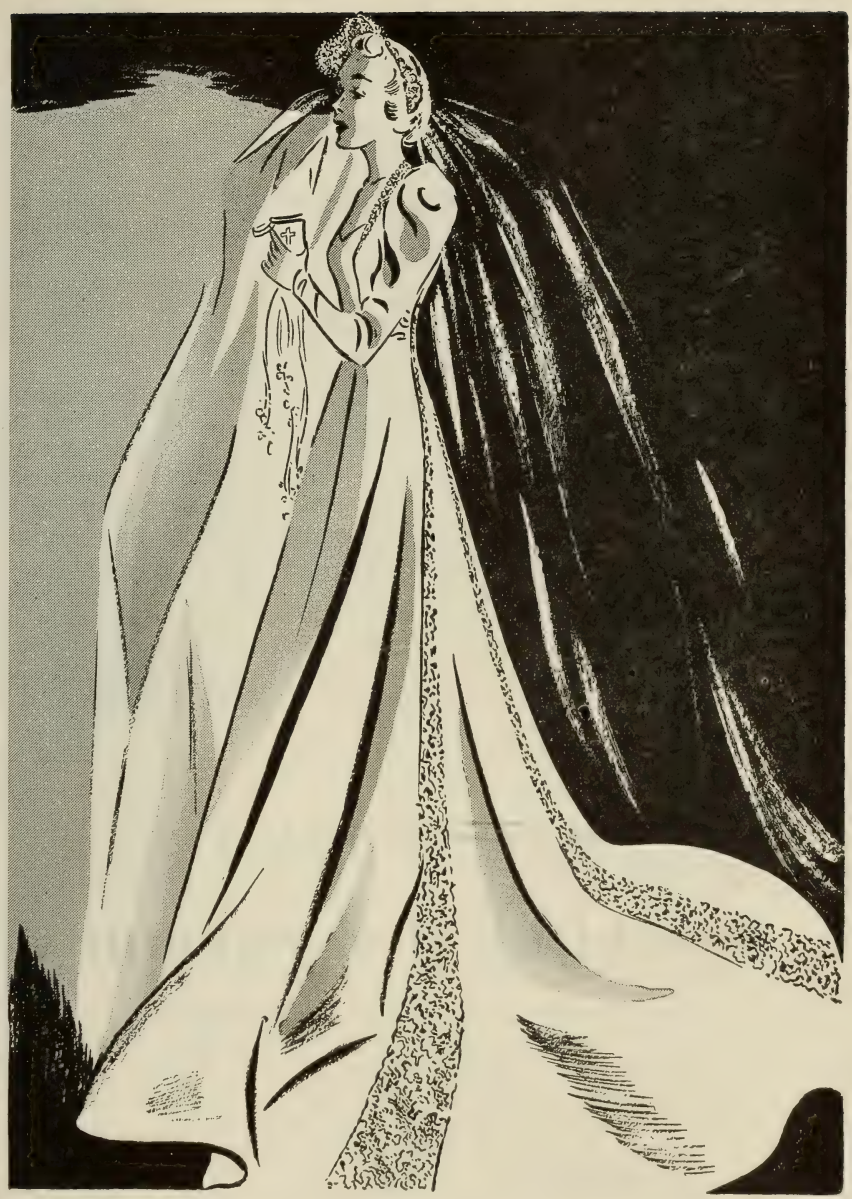
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STEARNS

"SYMPHONIE DE PSAUMES," FOR ORCHESTRA WITH CHORUS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The actual first performance took place in Brussels, by the Brussels Philharmonic Society, December 13, 1930, Ernest Ansermet conducting. The initial performance by the Boston Symphony Orchestra was given in the following week, December 19. The "Symphony of Psalms" was repeated by this orchestra on February 20, on April 15, 1932, and on April 17, 1936. In each case the Cecilia Society Chorus assisted.

The following note is given in the score: "The three parts of this symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXXVIII for the First Part of the Symphony; verses 2, 3, and 4 of XXXIX for the Second Part; Psalm CL, in its entirety, for the Third Part. The chorus should be of children's voices. Failing these, women's voices (sopranos and altos) may be substituted." [The score contains parts for sopranos, altos, tenors, and basses.]

Stravinsky dispenses entirely with the high strings, using the 'cellos and basses for the reinforcement of his tonal foundations. The wood winds contain no clarinets, but four flutes and piccolo, four oboes and English horn, three bassoons and contra-bassoon. There are four horns, five trumpets, including a high trumpet in D, three trombones and tuba, harp, two pianos, timpani, and bass drum.



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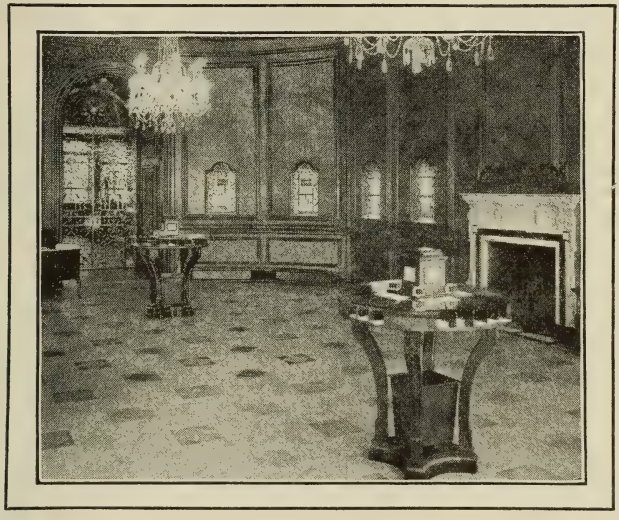
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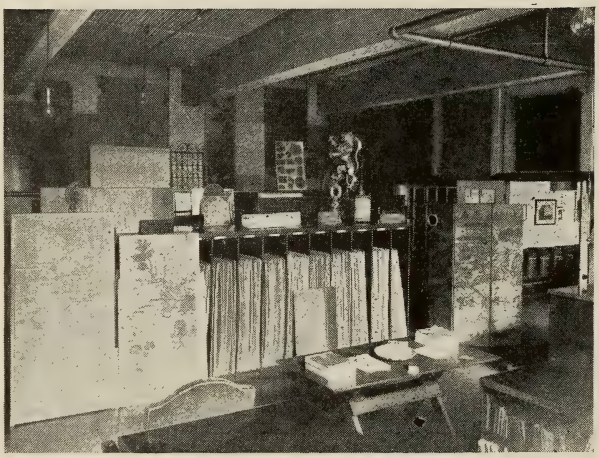
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In *"Chroniques de ma vie,"* Stravinsky tells of the circumstances under which he wrote his *"Symphonie de Psaumes"*:

"The idea of composing a symphonic work of considerable proportions (*envergure*) had occupied me for a long time. I therefore willingly accepted a proposition which coincided entirely with my inclinations. I was given full liberty in the form of the piece, as well as the forces which I might require for its performance. My only constriction was in the matter of time. . . . My work upon the *'Symphonie de Psaumes'* began in the first part of the year (1930), and was frequently interrupted by a number of concerts in Europe, in which I took part at times as conductor, at times as pianist. My last work, the 'Capriccio,' was having a considerable success in different cities. I had to perform it in Berlin, Leipzig, Bucharest, Prague, Winterthur, and in addition, to conduct concerts at Düsseldorf, Brussels and Amsterdam. At the beginning of the summer, I could at last give my whole time to my symphony, of which I had then completed only one part. As for the two others, I wrote them entirely — at first at Nice, then at Charavines, through which I was passing, at the edge of the little Lake Paladru. The 15th of August I put the last touches on the draft of the score and could work at ease upon its orchestration, already begun at Nice."

Drawing upon four of the Psalms, the composer gives himself a text



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which moves from prayer and entreaty to reassurance of faith; finally to a resounding hymn of jubilation and praise. He numbers the psalms according to the Vulgate: the translation is here numbered in the St. James version:

I.

Psalmus XXXVIII, Verses 13 *and* 14

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrymas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus, sicut omnes patres mei. Remitte mihi, ut refrigerer priusquam abeam, et amplius non ero.

Psalm 39 *(King James Version)*

Hear my prayer, O Lord, and give ear unto my cry,
Hold not thy peace at my tears:
For I am a stranger with thee,
And a sojourner, as all my fathers were.
O spare me, that I may recover strength:
Before I go hence, and be no more.

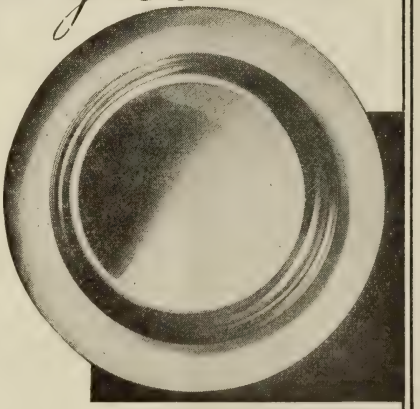
II.

Psalmus XXXIX, Verses 1, 2, 3, 4

Expectans expectavi Dominum, et intendit mihi.
Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis
Et statuit supra petram pedes meos; et direxit gressus meos.
Et immisit in os meum canicum novum, carmen Deo nostro.
Videbunt multi et timebunt: et sperabunt in Domino.

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Psalm XL (King James Version)

I waited patiently for the Lord,
And he inclined unto me, and heard my cry.
He brought me up also out of an horrible pit, out of the miry clay,
And set my feet upon a rock, and established my goings.
And he hath put a new song in my mouth, even praise unto our God:
Many shall see it, and fear,
And shall trust in the Lord.

III.

Psalmus CL

(Alleluia)
Laudate Dominum in sanctis ejus: Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae: laudate eum in psalterio et cithara.
Laudate eum in tympano et choro: laudate eum in chordis et organo.
Laudate eum in cymbalis bene sonantibus: laudate eum in cymbalis jubilationis: omnis spiritus laudet Dominum.

Psalm CL (King James Version)

(Alleluia)
Praise ye the Lord.
Praise God in his Sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts:
Praise him according to his excellent greatness.
Praise him with the sound of the Trumpet:
Praise him with the Psaltery and Harp.



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Praise him with the timbrel and dance:
Praise him with stringed instruments, and Organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath, praise the Lord.
Praise ye the Lord.

The fact that Stravinsky used the title "symphony,"* and that he inscribed this work *"à la gloire de Dieu,"* has caused considerable speculation. The composer has chosen thus to explain his motives (in his memoirs):

"The form of the Symphony, such as it has been left to us by the 19th century, has undergone a great expansion in an epoch the ideas and languages of which have become increasingly strange to us as we have emerged from it. The form itself scarcely attracted me. As with my sonata, I wished to create an organic entity without conforming to the different schemes long adopted; rather to give my piece a periodic order such as that which distinguishes the symphony from the suite as merely a succession of pieces in varied character.

"At the same time, I considered the resources of sound from which

* Since his youthful "Symphony" in E-flat (1905–7), Stravinsky has otherwise used the word only in his Symphony for Wind Instruments, which he has described as "an austere ceremony, unfolding itself in short litanies between the instrumental groups."

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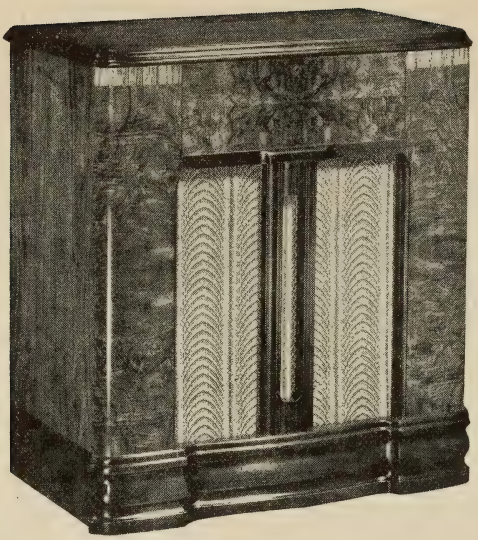
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"As for the words, I sought them among the texts especially created to be sung, and naturally the first source which occurred to me was the Psaltery. After the first performance of my symphony, my attention was drawn to a criticism in which the writer asks himself: 'Is the composer forcing himself to be Hebraic in his music? Hebrew in spirit, in the manner of Ernest Bloch, but without too much reminiscence of the synagogue?' Without dwelling upon the real or pretended ignorance of this gentleman, who did not seem to know that through 2,000 years the Psalms have not necessarily been connected with the synagogue, serving as the principal basis for the prayers and ritual song of the church, is not the ridiculous question put by him a devastating exposition of a mentality which one meets with increasing frequency in our epoch? Evidently these people have forgotten how

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to consider the texts of the holy scriptures from any but the ethnographic, historic, or pictorial angle. The fact that one might be moved by the Psalms without thinking of these accessory elements would surprise them and set them to looking for enlightenment, but for a jazz piece to be called 'Halleluiah' strikes them as quite natural. All these misguided people go on the assumption that one always seeks in music something apart from what it is. The important thing for them is to know what it expresses, and what the composer had in mind when he wrote it. They seem never to realize that music is a fact in itself, independent of what it might suggest to them. In other words, music begins to interest them only in so far as it can be made to implicate things outside of itself, things in themselves familiar and tangible.

"Most people love music because they count upon finding in it such emotions as joy, grief, melancholy, an evocation of nature, a dream or a reflection of 'everyday life.' They look for a drug in it, a 'doping' (*sic*). It is of little consequence whether this way of approach is expressed directly or through a veil of artificial circumlocutions. Music would not be worth much if it had such a destination. When people learn to love music for itself and concentrate upon its intrinsic value, their enjoyment will be of a much higher sort. Of course, such

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an approach presupposes a certain degree of musical development and intellectual culture, but this is not so difficult to attain. Unfortunately, musical instruction, with certain exceptions, is vitiated at the start. One need only remember the sentimental rubbish so often attached to Chopin, Beethoven, even Bach, and this in schools designed to produce professional musicians. These fastidious commentaries on the 'asides' of music not only fail to facilitate its comprehension, but set up a serious obstacle to an understanding of its basic substance.

"My *'Symphonie de Psaumes'* has brought up just these problems, and clearly emphasized the attitude of which I have been speaking, both in the public and in the press. In spite of the interest aroused by the work, I have encountered in many people a perplexity attributable not to the music as such, but to their incapacity to explain my reason for composing a symphony in a spirit which did not find an echo in their habit of thought."

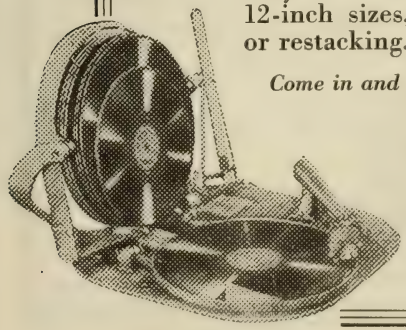
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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

"IT is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at

* Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"

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Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while

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Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original near-fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, when according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to

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Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms

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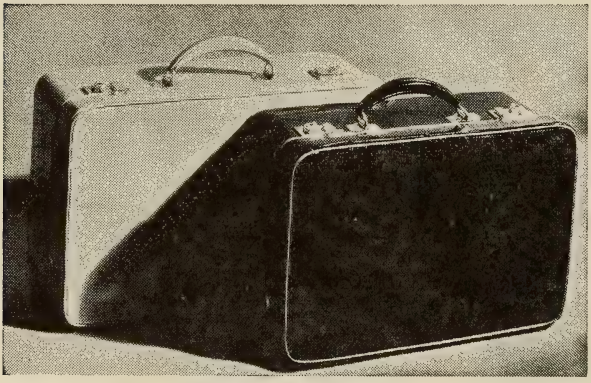
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had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the programme "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to



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Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

To return to the much discussed question of the "redundant" scherzo. When Billroth, using his privilege of the first perusal of the manuscript, wrote his opinion to Brahms, he told him with the easy assurance of the dilettant that he thought the "charming scherzo hardly in keeping with the simpler form of the first movement." Later, he assured the not unnaturally hesitant Wilhelm Lübke (before a performance) that "the Scherzo could be omitted without injury, for uninteresting as it was, it was unnecessary." Billroth actually had the courage to consult Brahms on this point, and Brahms ironically cast his own opinion back at him*: "The first movement was so simple (*'simpel'*) that there was need of a vigorous and passionate movement before the simple Andante." Florence May, a literal soul, takes Brahms at his word, and protests that "If anything of the usual meaning of the word 'simple' is to be attached to its use here – i.e., something without complication and easy of comprehension – it must be said that the second movement of the concerto, in spite of its passionate character,

* "Like Beethoven," writes Donald Francis Tovey, "he (Brahms) was apt to answer questions according to the insight shown by the questioner."

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is very much simpler than the first. . . . The first movement, on the other hand, is extraordinarily difficult to grasp as a whole."

"Of all existing concertos in the classical form," Professor Tovey finds, "this is the largest. It is true that the first movement is shorter than either that of Beethoven's E-flat concerto or that of his violin concerto; shorter also than that of Brahms' own first concerto. But in almost every classical concerto the first movement is as large or larger than the slow movement and finale taken together, and there is no scherzo. Here, in his B-flat Concerto, Brahms has followed the first movement by a fiery, almost tragic *Allegro* which, though anything but a joke, more than fills the place of the largest possible symphonic scherzo; the slow movement is easily the largest in any concerto, while the finale, with all its lightness of touch, is a rondo of the most spacious design. We thus have the three normal movements of the classical concerto at their fullest and richest, with the addition of a fourth member on the same scale.

"If there ever could be any doubt as to the purpose of that stormy second movement, the first notes of the *Andante* should settle it. The key is B-flat, the key of the first movement, and its emotion is a reaction after a storm, not after a triumph. Thus both in harmony and mood it would be fatally misplaced immediately after the first movement. After the second its emotional fitness is perfect, while the harmonic value of its being in the tonic of the whole work is the value of a stroke of genius. It gives this slow movement a strangely poetic feeling of *finality,* though the slow tempo and lyric style make it obviously unlikely that it

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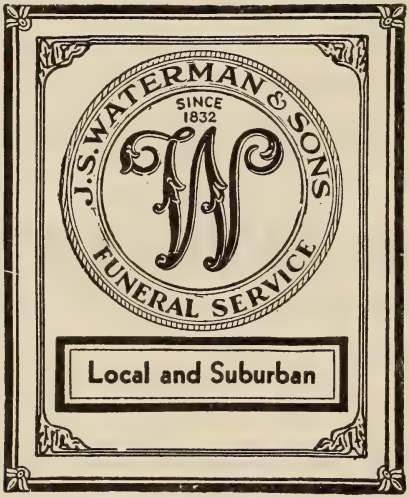
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can really be the end. The first movement had its storms; the second movement was all storm, and here we are not only enjoying a calm, but safe at home again.

"And now we have the finale. What tremendous triumph shall it express? Brahms's answer is such as only the greatest of artists can find; there are no adequate words for it (there never are for any art that is not itself words — and then there are only its own words). But it is, perhaps, not misleading to say here, as can so often be said with Beethoven, something like this: — 'We have done our work — let the children play in the world which our work has made safer and happier for them.'

"There are no trumpets and drums in this finale. Neither are there any storms. There is abundance of young energy and grace, and there is all that greatness of design which, as Mozart and the Greeks have proved, is unfailingly sublime whatever the ostensible range of the subject. Here the emotional reaction is so convincing that, with all the 'roaring cataracts of nonsense' that were poured out on the subject of Brahms's concertos when they were new, it has, as far as I know, never been suggested that this finale was too light-hearted for the rest of the work. In the same way it has never been suggested by even the most sacerdotal Wagnerians that *'Die Meistersinger'* is in any way a slighter work than *'Tristan.'* Such cases are really well worth noting for the light which they throw on the relation between the 'subject' of a work of art and the emotions which the art itself calls forth."



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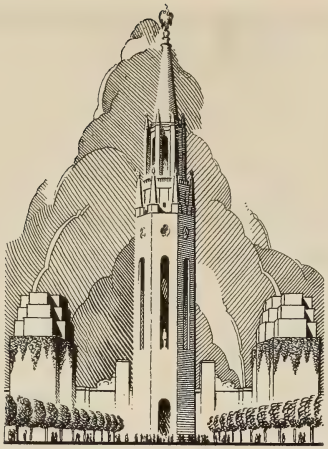
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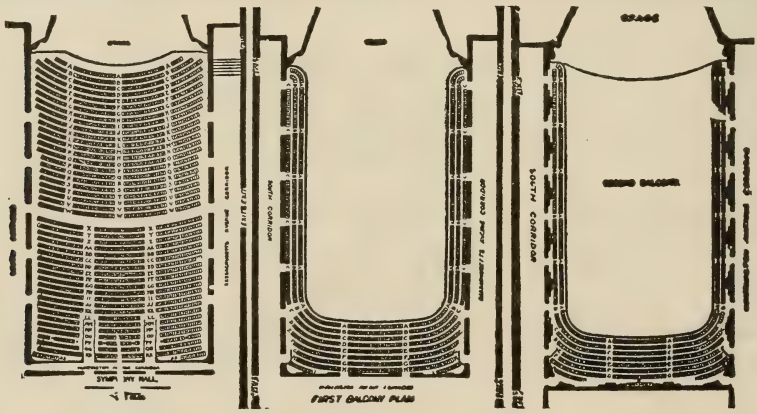
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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"Epitome of a Master's Progress"
The Greason Exhibition

"EPITOME OF A MASTER'S PROGRESS"

When the Boston Symphony Orchestra completed its season of ten concerts in New York on April 1, Olin Downes (in the *Times*) described the concert as significant of the place orchestra and conductor have taken in the music of that city:

"The final concert of the New York series given each season by Serge Koussevitzky and the Boston Symphony Orchestra ended superbly yesterday afternoon in Carnegie Hall. The occasion can well be designated as one of the most remarkable demonstrations that this conductor and orchestra have given, or, indeed, that any orchestra has given in the brilliant orchestral annals of this city. The public demonstration which came at the end of the concert was the homage and the thanks of an audience carried to a pitch of excitement by the music and by the qualities of the interpretation.

"Three works made up the program. They were the prelude to 'Khovanstchina,' Stravinsky's '*Sacre du Printemps*' and Brahms's First Symphony. The prelude is a little masterpiece, built out of the essence of Russian folk-melody, and it has long been a *chef d'oeuvre* with this orchestra. The performance of the 'Sacre,' which, only a few years ago, sent annoyed listeners out the doors of the very small hall, testified to the evolution of taste on the part of the public, as also to the wholly exceptional presentation.

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"It is perhaps forgotten that there are two fundamental qualities, and not one, in this famous and still disputed composition. There is on one hand primordial power and violence, but on the other deep brooding mystery — yes, and poetry, couched in strange modern terms, and melancholy, even tenderness — great eternal forces, which balance and complete each other.

"The performance yesterday gave us all that the work means and not the



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half of it. If one is to pursue a simile suggested by its title and the ballet for which the music was written, the thought would then be of the charged, waiting soil, heavy and dolorous with the burden of gestation, and from that fated and subservient soil the emergence of an irresistible force, infinitely potent with life.

"The Brahms Symphony followed after the intermission. There could have been no more impressive example of the range of the understanding and the sympathy of a great musician, and of his unceasing development in his art, than turning from the music of a tense present to the monumental symphony of Brahms, and all that it connotes of a mighty past. The symphony remains a colossus, with all the changes of fashion which have occurred since it was written, and the reading of it fully matched the grandeur of the composer's conception.

"'The composer's conception' is a phrase well employed, for Dr. Koussevitzky followed, with a remarkable breadth and power of sustained musical thinking, the composer's precise intention. Many conductors make a pretty case with rather vast moving tempi in the introduction and the slow movement, and in general adopt a more restless pace than is true to the nature of the symphony. It is easier to sing the slow movement in that way; the line is less likely to fall into bits, the audience less likely to rustle.

"But the tempi of yesterday were the great, broad classic tempi. Hence the correct proportions of all the rest of the symphony, the dovetailing of each of the parts of the design, and, what is more, the depth and the accumulating intensity of the emotion. Everything fitted in the way that seemed preordained; nothing was done in a pseudo-dramatic manner which is not Brahms, however striking it may be as an unexpected effect in the symphony. The breathing of the slow movement was the deep breathing and the serene strength of Brahms and his time. It was a tempo that is not of today and its frenzies — a tempo that musicians, as well as the populace, have largely forgotten. Thus the loftiness of the thought, the height of the emotion, were fully sustained.

SOLVING A PROBLEM

"In those ways the symphony moved, always with more grandeur, to its conclusion. *Per contra,* the song for the

strings which opens the main body of the *finale* was not unduly dragged and its gradual acceleration solved one of the problems of a most difficult movement to adjust and co-ordinate. When the chorale theme of the trombones returned, Dr. Koussevitzky did what it is instinctive, and unquestionably logical, to do. He tripled or quadrupled the note values, and flung out the chant, with all the power of the orchestra, and all the breadth that the stupendous passage permits, to the skies.

"These are details, entered as indicative of the character of the reading, but they are only indicative. The fundamental thing was the greatness of the spirit, the accumulation of a life's thinking, and the continued and desperate struggles with the problems of interpretation that only the great musicians suffer and only the great musicians know. It is difficult to realize how much is owing to such musicians and to such an achievement. To accomplish this with a symphony dangerously familiar to all, dangerously fixed in its traditions, and withal of a quality that can either be reproduced through a similar quality in the interpreter, or pass him by wholly unknown, is an accomplishment never to be sufficiently extolled. It is not surprising that the audience felt what was happening, to a man, whether every one had or had not sufficient musical data to reason out for himself exactly what was being done. This was a fitting end of a memorable orchestral season, and, in a sense, an epitome of a master's progress."

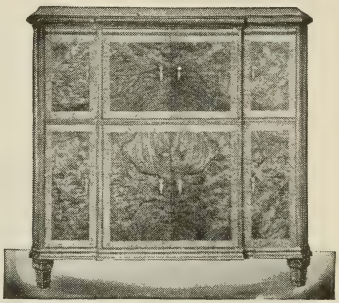
THE GREASON EXHIBITION

The Boston Symphony Orchestra as a whole and in part is the subject of the exhibition of Donald Greason, now on view in the Exhibition Foyer, through the courtesy of the Goodman-Walker Galleries.

The oil paintings are as follows:

1. Three strings.
2. Drums.
3. Rehearsal: from the left balcony.
4. Performance: from the right orchestra.
5. Rehearsal: from the right balcony.
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"The Bartered Bride" (original title *"Prodana nevesta"*; German title *"Die verkaufte Braut"*), a comic opera in three acts, libretto by Karl Sabina, was composed in the early months of 1866, although preliminary sketches were made as far back as 1863. It was first performed at Prague, May 30, 1866. There have been many performances of the Overture at these concerts since the first in 1887. The most recent of them was February 6, 1925, when Henry Hadley conducted as guest.

The Overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

"THE BARTERED BRIDE," an opera of folk character, both in music and story, has been thus described by Rosa Newmarch:

"The opera opens with a scene at a village festival in Bohemia. The pretty peasant-girl Marenka Krusina is sad because her lover Jenik is a poor unknown orphan, and because the professional village matchmaker is arranging her marriage with the son of a rich peasant, Micha Tobias. Vasek is only the second son of Tobias, the eldest, 'a mere good-for-nothing,' having left home some years previously. Vasek is next door to a fool, and stutters very badly — a comic feature which Smetana uses with great discretion and humor. He meets Marenka

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and tries to make love to her, without realizing that she is his future bride. The girl, however, guesses his identity and leads him on, profiting by the occasion to tell him that the Marenka to whom he is going to be married has already a lover, and a shrewish temper that will drive him into his grave. Meanwhile the match-maker tries to persuade Jenik to sell his rights in his sweetheart 'to the son of Tobias.' When Jenik hears to whom he is to dispose of his bride, he does not hesitate to sign the document. The miserable Vasek, terrified at the prospect of marriage as depicted by Marenka, runs after the beautiful gipsy-dancer Esmeralda. When he is found — dressed up in a bearskin — he refuses to sign the marriage contract. Marenka, who has heard of Jenik's mercenary conduct, is now rather disposed to marry Vasek out of pique. At this moment, however, her lover comes forward with the contract in which he sold her 'to the son of Tobias,' who of course, proves to be none other than himself."

The Overture is based upon themes from the opera. The theme which begins it is connected with the marriage contract. The lyric theme for oboes is expressive of the sorrow of Marenka, the bride. The sprightly principal theme is at once given forth by the strings and wood winds in unison, *vivacissimo*. The motive is then tossed into a swift fugato, the voices of the string sections entering one after another. There is an equally bright subsidiary theme first proclaimed by the full orchestra, and then set as a counter-subject to the first

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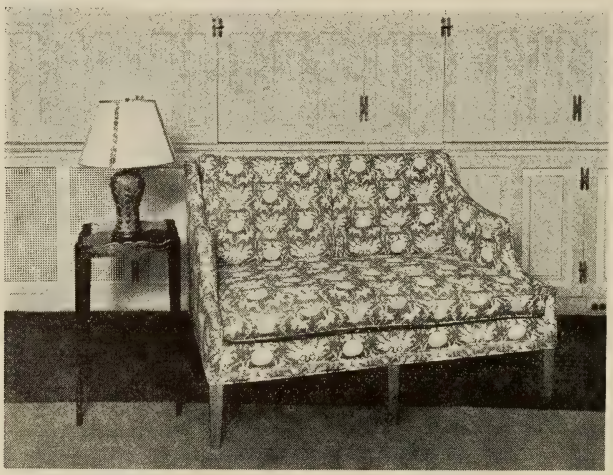
theme. There is a brief middle section, *pianissimo,* but in the same tempo, introducing the wood-wind theme connected with the bride, and another in the strings. The riotous first subject returns, and is treated with increased brilliance to the conclusion.

On the occasion of a Smetana memorial exhibition in the castle of his birthplace, Leitomischl, in 1934, Paul Stefan reviewed his life as revealed in the relics there shown (the article was contributed to *Musical America,* October 25, 1934):

"Leitomischl has 7,000 inhabitants and contains some very remarkable paintings of historical importance — aside from the castle which now belongs to the Prince of Thurn and Taxis in Regensburg (Bavaria), several beautiful churches, with modern buildings and especially many schools. The town has a very characteristic, almost over-large market place which is framed by old houses and shaded arcades so that the whole makes almost an Italian picture. It is the seat of very old culture, and Smetana must have received many strong artistic impressions during his childhood. . . . Opposite the castle is the brewery, belonging to the prince, where Smetana was born in 1824 as the son of a brewer."

The writer describes the career of Smetana as derived from the

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pictures shown. "There are oil paintings of his parents, who lived in very comfortable circumstances despite the size of the family — they had a dozen children. The father, who never tarried long in one place, was not at all in sympathy with the musical leanings of his son, whom he wanted to put through school and college so that he might have a practical background. One sees from these exhibits how little Bedrich constantly changed his abode because he could not succeed anywhere, always wanted to play the piano and compose — at first, dances for little girls with whom he had fallen in love; later on, more serious things. At Prague, he started a music school and gave piano instructions among aristocratic families. But since he made no further progress in the restricted atmosphere of that town (the one great event was a meeting with Liszt), he allowed himself to be persuaded to seek his fortune in far-off lands — in the Swedish harbor city, Göteborg. It was here that Smetana, who meanwhile had married, found many enthusiastic friends, who remained devoted to him throughout his life and who did not hesitate to make sacrifices when Smetana's later years were filled with misery.

"Past the relics of the Göteborg period, we come now to the mementos of the decisive battle in Prague. Smetana composes his national operas — among them 'The Bartered Bride' — he becomes a conductor,

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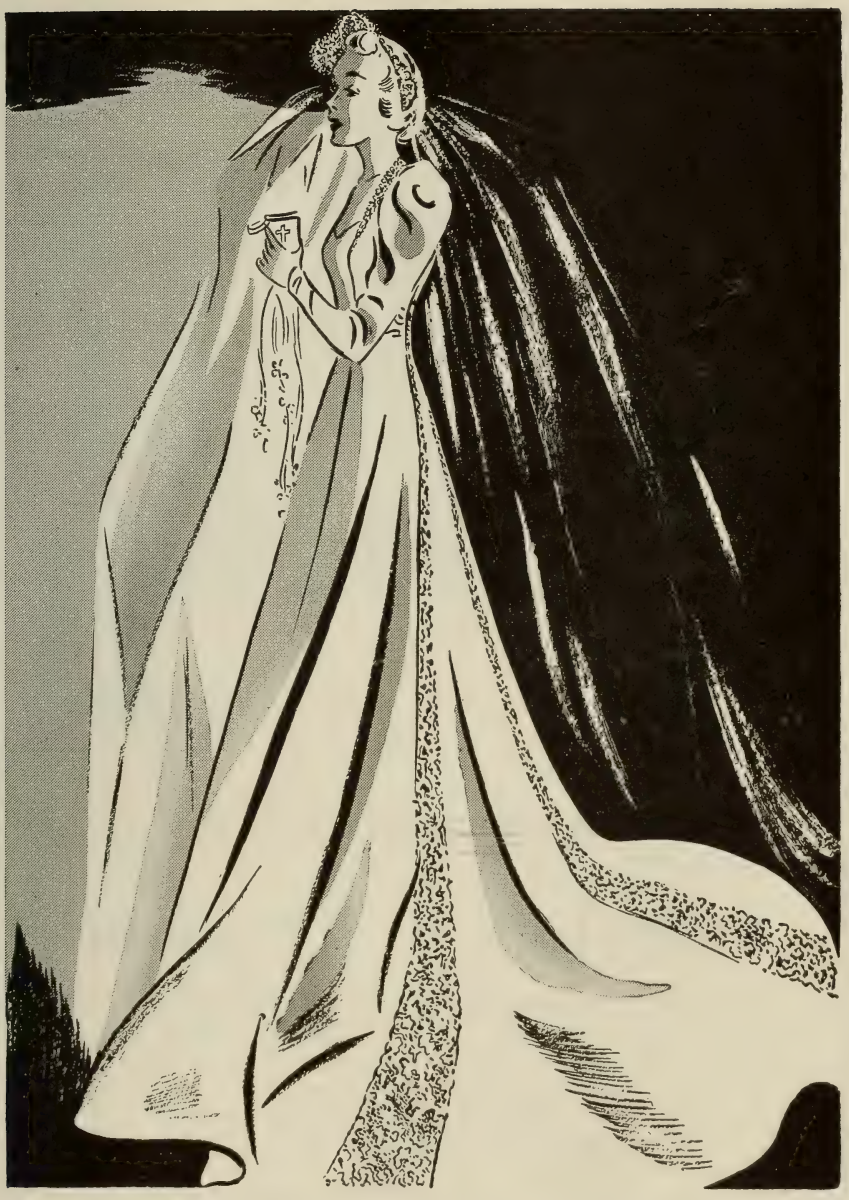
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directs concerts, tries a job as music critic, takes a decisive part in the great intellectual development of his nation, but is not appreciated by his own people and suffers keenly from intrigues and enemies. His delicate health is not equal to the excitement of creative work and of life. Sore trials beset him. At fifty he becomes deaf and must renounce his activities as conductor, but he continues to compose. Shortly before his sixtieth year his mind gives way and he is taken to an insane asylum, where he dies a few months later. Only after his death did he become a great man, the hero of his people. . . . There lies a tremendous tragedy in the fate of this man who was at once a forerunner and a fulfiller."



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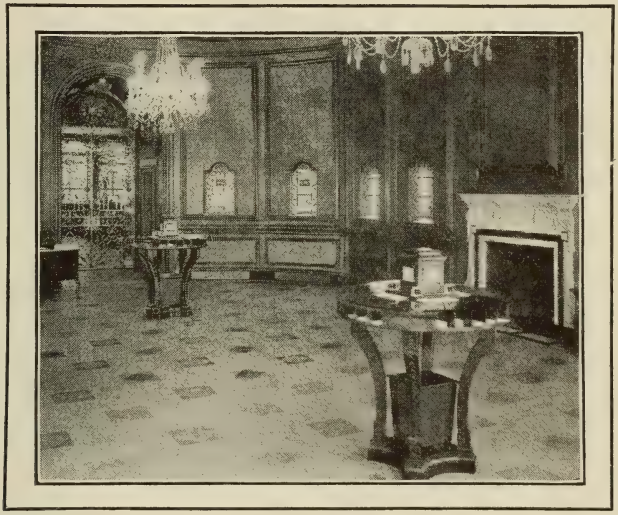
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SYMPHONY NO. 4 IN D MINOR, *Op.* 78

By DAVID STANLEY SMITH

Born at Toledo, Ohio, July 6, 1877

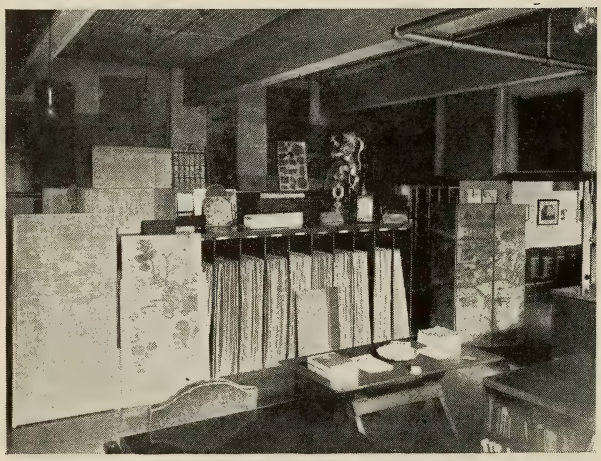
This symphony was composed between June 28 and August 9, 1937, at Mr. Smith's summer home in the Litchfield Hills of Connecticut.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle (in the scherzo only), harp, and strings.

The present performances are the first.

"THE SCORE," according to information furnished by the composer, "shows no attempt to suggest a personal or dramatic background for the music, but is merely an extension of the classic symphonic idea into the present century. Contemporary influences may be detected in the elaborate but not modernistic harmony and certain departures from the older canons of form, such as the placing of the first appearance of the second subject of the first movement in the key of D-flat rather than the traditionally prescribed F major.

"Another novelty is the simple and short *Andantino* appended to the *Scherzo,* with which it is connected by a passage for two solo violins. A slow presentation of a theme for clarinet and bassoon, heard at the very outset, is the prelude to the *Allegro comodo,* which supplies



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the subjects for the real development section. The development is characterized by an interplay of conflicting rhythms, the conflict taking its origin from a fragment in waltz time which is first heard as a part of the second theme, and which from time to time is in opposition to the conductor's beat and the normal flow of the duple rhythm.

"A wide-ranged melody for violins and a theme of a few notes for oboe, both in the key of B-flat, are the only material of the second movement. The texture of the whole movement is woven out of the two ideas and is for the most part a harmonically complex combination of them. The design is pyramidal, with a crescendo from very soft to the apex, at which point the full force of trumpets proclaims the first theme, followed soon after by a subsidence of the music into the almost inaudible conclusion.

"The *Scherzo* consists of a fantastic dance motive, followed by a resolute and somewhat stern middle section. The phrases are for the most part in a six-bar arrangement. As stated above, the *Scherzo* leads without pause to the *Andantino*. The beginning of this is marked by a melody in two-four time for flute, with the quality of a folk-song. The *Scherzo,* like the second movement, is in the key of B-flat.

"After a few dissonant chords in D major, the first theme of the *finale* is heard, a full-bodied melody for strings on a foundation of shifting chords for wood wind. The oboes later play a subsidiary theme, rhythmic and animated, at the same time delicately scored. The vigorous development of the themes is interrupted by a modified restatement of the prelude of the first movement of the symphony.

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Mr. Smith's first two symphonies were introduced by the Chicago Orchestra: the First, in F minor, *Op.* 28, in 1912, and the Second, in D. *Op.* 48, in 1918. The Second was also given by the New York Philharmonic Society, the composer conducting. In 1931 he conducted his Third Symphony, *Op.* 60, at the concerts of the Cleveland Orchestra.

The Boston Symphony Orchestra has given his "Poem of Youth," *Op.* 47, November 11, 1921; *"Fête Galante,"* for Flute and Orchestra, *Op.* 48 (Georges Laurent, soloist), April 13, 1923; and his "Epic Poem," *Op.* 55, April 12, 1935, when the composer conducted. Other of his works are "Tomorrow, An Overture," and its companion piece "1929—A Satire"*; "Prince Hal," An Overture, *Op.* 31; "Impressions," *Op.* 40; "Cathedral Prelude" for Organ and Orchestra, *Op.* 54; Concerto for Violin and Orchestra, *Op.* 69; *"Rondo Appassionato"* for Violin and Orchestra, *Op.* 73; Sinfonietta for String Orchestra, *Op.* 65. His principal choral work is the "Rhapsody of St. Bernard."

Chamber music that has received public performances includes nine

* Compare the satirical episode "The Present" in Ernest Bloch's "America," of the same year.



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string quartets; Sonata Pastoral for Oboe, *Op.* 43; Sonata in A for Violin and Piano, *Op.* 51; Quintet for Piano and Strings, *Op.* 56; Sonata for Violoncello and Piano, *Op.* 59; Piano Sonata, *Op.* 61; Three Lyric Poems for Violin and Piano, *Op.* 64; "Scenes from Tragedy" for Violin and Piano, *Op.* 67; Sonata for Viola and Piano, *Op.* 72.

Toledo, Ohio, is the city of Mr. Smith's birth, but New Haven has become his home; for, succeeding Horatio Parker as Dean of the Yale University School of Music, he has held that position since 1920. David Stanley Smith was the son of "a self-taught organist and composer, a business man who played the organ in Toledo churches as an avocation." His mother was a singer of early Connecticut ancestry. Attending Yale, he was induced by the influence of Parker to devote himself to music. He went abroad to extend his musical studies, and joined the faculty at Yale in 1903. In addition to teaching classes in composition, he conducts the New Haven Symphony Orchestra, a professional organization affiliated with Yale.

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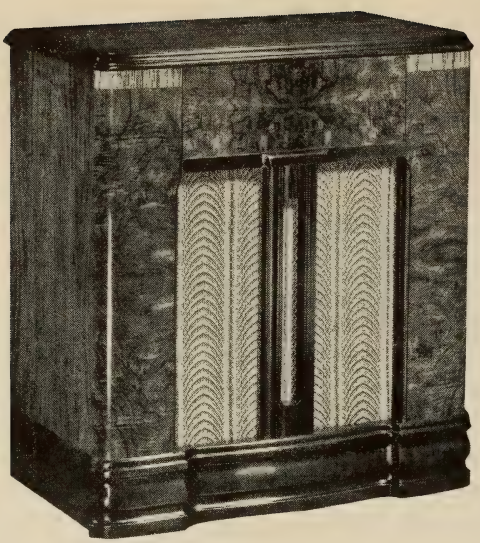
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ANNOUNCEMENT

THE current list of Friends of the Orchestra will be published in the programme books of April 21st and April 22nd. There are many whose names we would like to include who have not yet enrolled as Friends of the Orchestra for the current Season. We earnestly hope for their help. It is needed.

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PRELUDE TO "PARSIFAL"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The libretto for "Parsifal" was completed in 1877, the first draft of the score in the spring of 1879, and the full orchestration in January 1882. The first performance was at Bayreuth, July 26, 1882, but the Prelude was finished in December 1878, and performed on Christmas Day at the Villa Wahnfried, Wagner's house at Bayreuth, the composer conducting members of the orchestra from Meiningen.

The Prelude was last performed at the Friday and Saturday series of this Orchestra, February 17, 1933.

The following orchestra is required: three flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings.

THE prelude is the preparation to enter the sacred boundaries of Montsalvat, upon a mountain of medieval Spain, where a group of Knights are sworn to the keeping of the Holy Grail. Wagner, drafting an explanation of the prelude for a performance before King Ludwig II of Bavaria at Munich in 1880, gave it a triple heading: "Love – Faith: Hope?" The theme of "Love" is the mystic music of the Eucharist, repeated over extended arpeggios. It is linked with the

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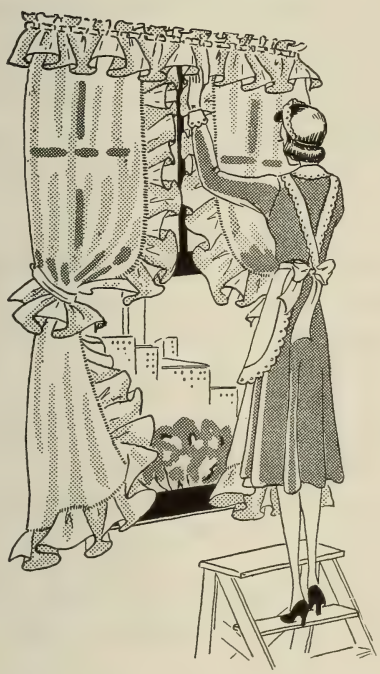
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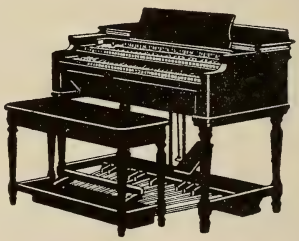
liturgic "Dresden Amen," a cadence of ascending sixths. The theme of Faith appears as a stately and sonorous asseveration from the brass choirs. The development of the motive of the Eucharist gives poignant intimation of the agony of Amfortas. The mood is unresolved; it was with special intent that the composer wrote a question mark after the title "Hope." He thus clarified his meaning:

"First theme: Love. Take my body, take my blood, in token of our love.

"Second theme: Faith — promise of Redemption through Faith. Strong and firm does Faith reveal itself, elevated and resolute even in suffering. In answer to the renewed promise, the voice of Faith sounds softly from the distant heights — as though borne on the wings of the snow-white dove — slowly descending, embracing with ever-increasing breadth and fulness the heart of man, filling the world and the whole of nature with mightiest force, then, as though stilled to rest, glancing upward again toward the light of heaven.

"Then once more from the awe of solitude arises the lament of loving compassion, the agony, the holy sweat of the Mount of Olives, the divine suffering of Golgotha; the body blanches, the blood streams forth and glows now in the chalice with the heavenly glow of blessing, pouring forth on all that lives and languishes the gracious gift of

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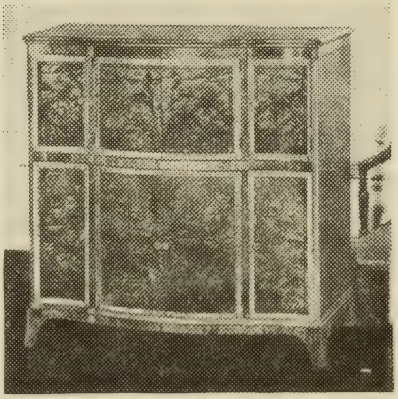
Redemption through Love. For him we are prepared, for Amfortas, the sinful guardian of the shrine, who, with fearful rue for sin gnawing at his heart must prostrate himself before the chastisement of the vision of the Grail."

"Shall there be redemption from the devouring torments of the soul? Once again we hear the promise, and – we hope!"

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BACCHANALE (The Venusberg) from "TANNHÄUSER"

By Richard Wagner

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed his "Tannhäuser" between the summer of 1842 and the end of 1844, producing the opera in Dresden, October 19, 1845. "Tannhäuser" was introduced to Paris at the Opéra, March 13, 1861, when the Bacchanale was written and inserted.

Wagner added to the orchestra used in the Overture a flute interchangeable with piccolo, castanets, and harp. The Overture calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, and tuba, timpani, cymbals, triangle, tambourine, and strings.

The Bacchanale, Philip Hale has noted, was performed in Boston, before its publication, at a concert of Theodore Thomas, November 28, 1873. Arthur Nikisch gave the first performance at the concerts by the Boston Symphony Orchestra, December 31, 1890. The most recent performance at the Friday and Saturday concerts was on December 29, 1933.

WAGNER, an exile in Paris in 1860, anxious for a musical hearing, came to the interested attention of influential people, notably the Princess Metternich, wife of the Austrian ambassador, who prevailed over Napoleon III to order a production of "Tannhäuser" at the Opéra. Wagner, not without skepticism as to the result, saw to the translation of his text into French. It was considered imperative for the success of the production that a ballet be introduced in the second act according to operatic custom. "The subscribers," wrote Wagner, "always reached the theatre somewhat late after a heavy din-

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ner, never at the commencement." The composer, of course, could not conceive of introducing tripping ballerinas into the sedate hall of song at the Wartburg. Nevertheless, the idea of enlarging the introductory Venusberg scene by bringing in seductive bacchantes greatly appealed to him. The ripened dramatic sense of the composer who had since written "Lohengrin," *"Das Rheingold," "Die Walküre,"* part of "Siegfried" and *"Tristan und Isolde"* realized that to fill out and strengthen the element of profane love in "Tannhäuser" would greatly enhance the effect of the coming struggle between Venus and Elisabeth for the soul of Tannhäuser. He therefore wrote an elaborate ballet and enriched the ensuing dialogue between Venus and Tannhäuser. Needless to say, the Jockey Club and their kind, the "heavy diners," were by no means placated. Wagner relates in some of the most absorbing pages of *"Mein Leben"* how, some support and much opposition humming around him, he stepped in and took personal charge of the "grotesque undertaking." He chose and drilled the dancers, coached the singers in every inflection and gesture of music entirely baffling to them, and stood over the conductor at the almost endless rehearsals establishing the tempi. There were three performances, each of them almost howled and whistled off the stage by the organized demonstration of the Jockey Club, the fashionable dandies who preferred the lighter diversions at Auber or of Offenbach. The

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opera was withdrawn at Wagner's insistence. Overnight he had become famous (or infamous) in Paris, the topic of the salons and boulevards.

Wagner described his plan in a long letter to Mathilde Wesendonck of April 10, 1860. He adhered to it in substance save for the subsequent introduction of the two *tableaux vivants* at the end, "The Rape of Europa," "Leda and the Swan" (these were not used in the Parisian production):

"Venus and Tannhäuser remain as in the original directions: but the three Graces lie couched at their feet, locked picturesquely in each other's arms. A whole tangle of children's limbs surrounds the couch; these are the slumbering Amoretti, who have fallen atop of one another in their childlike romps, and then asleep.

"All around pairs of lovers are resting on projections of the grotto. In the middle only Nymphs are dancing, teased by Fauns whom they seek to elude. The movement of this group increases: the Fauns become more boisterous, the Nymphs' coy flight incites the males of the reclining pairs to their protection. Jealousy of the forsaken females: waxing effrontery of the Fauns. Tumult. The Graces rise and intervene, enjoining seemliness and order: they in turn are accosted, but the young men chase the Fauns away: the Graces reconcile the couples. — Voices of Sirens are heard. — Then a tumult from the distance. The Fauns, bent on vengeance, have summoned the Bacchantes to their aid. The Wild Hunt storms on, after the Graces have reclined once more in front of Venus. The yelling retinue brings with

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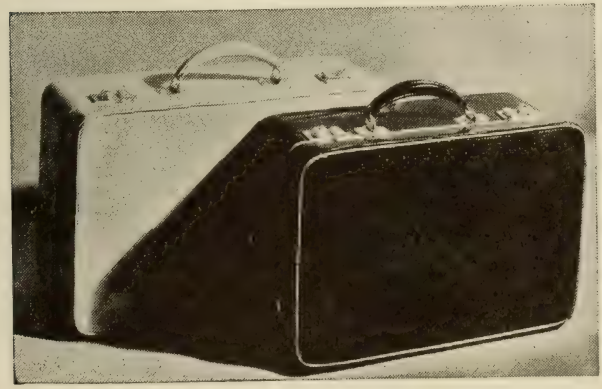
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it every kind of animal monster: from these a black ram is selected, and diligently examined to see that it has no white spot: amid cheers it is dragged to a waterfall; a priest fells it and offers it up, with dreadful gestures.

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"Fauns paired with Bacchantes rush forth; the Graces are borne off on the Centaurs' backs; all stagger toward the background: the [young] couples lie down: the Amoretti, shooting still, have gone in pursuit of their quarry. Approaching lassitude. A mist descends. From greater and still greater distance sounds the Sirens' cry. All becomes hid. Deep quiet. –

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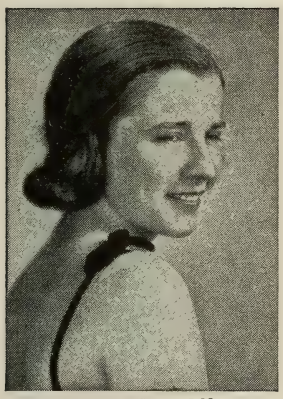
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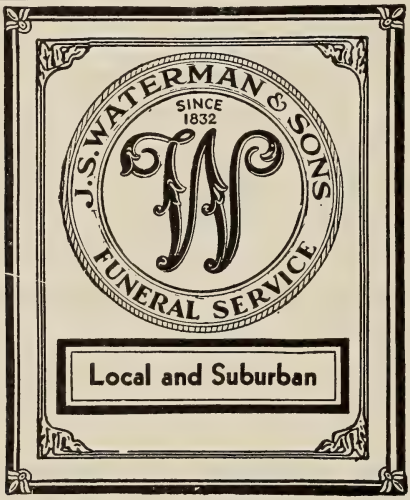
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thread have been dismayed to find it suddenly broken, and have vanished, into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic *grupetto* figure here developed to its most glowing intensity. In the scene which is to follow, Siegfried in armour enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of "Siegfried." The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.



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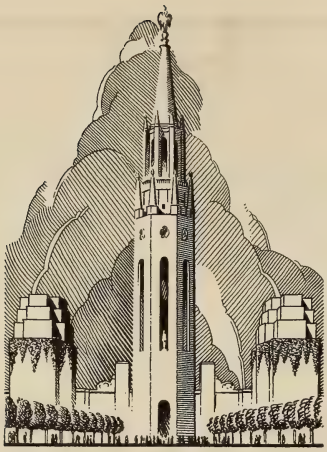
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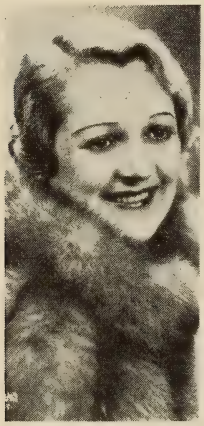
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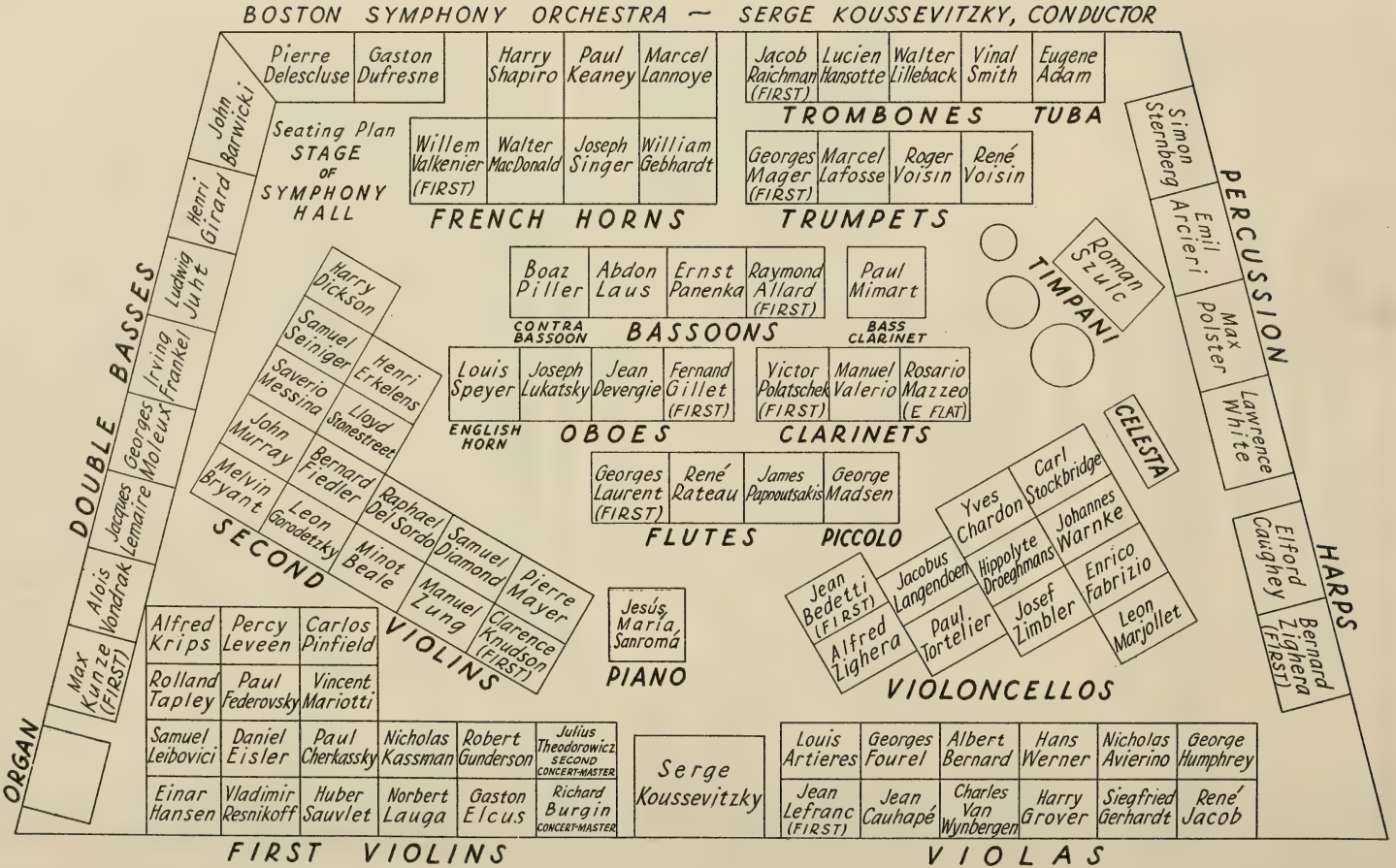
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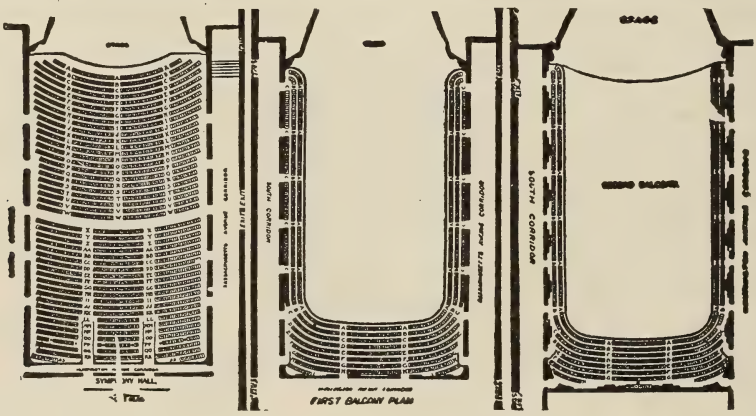
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FIFTY-EIGHTH SEASON, 1938–1939

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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HONOR ROLL

The experience and memory of some who attend the concerts of the Boston Symphony Orchestra extend far back into its fifty-eight years. Mr. Gardner F. Packard, a member of the Friends of the Orchestra, has made a list of those who, like himself, have heard the Orchestra under each of its regular conductors, from Sir George Henschel to Dr. Serge Koussevitzky. The list is here published as an interesting addition to the list of Friends appearing in the same issue. Undoubtedly it is incomplete, since existing records are insufficient for a full compilation. Names which have been omitted will be added to the list, if sent to Edward A. Taft, Chairman of the Friends of the Orchestra, 1 Federal Street, Boston.

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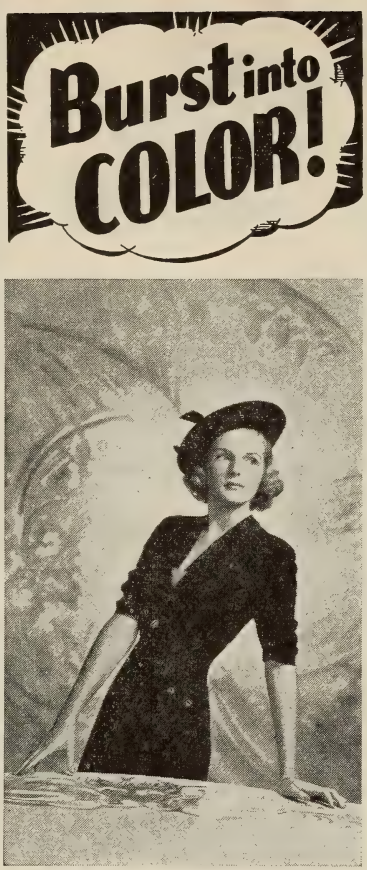
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"SYMPHONY IN PEN"

Indicative of the attention which has been aroused by the present exhibition of sketches and paintings by Donald Greason, now on view in the exhibition foyer, are reviews by William Germain Dooley, in the "Boston Evening Transcript," *and Dorothy Adlow, in the* "Christian Science Monitor."

Mr. Dooley has written in part:

"Donald Greason has given the Boston orchestra a sympathetic study and interpreted it with an artistic skill that is worthy of a Koussevitzky or a Muck. His is the style of color restraint, of nervous line that communicates significant impressions with the economy that only comes from careful and gifted survey of the visual problem.

"In this case we can acclaim the coming to full powers of a great American artist. For Donald Greason is a draughtsman on a plane unrealized by previous workers of his craft in this country.

"Greason has produced here a major show from any standpoint, and yet in retrospect the variety and scope of the drawings are most amazing. He has overcome a tendency of a nervous scratchy line to make it more eloquent by precise position and sweeping emphasis, by bolstering its thinness with a wash that throws color form and power into the matter. Here is Dr. Koussevitzky to the life, a back-to portrait, yet filled by gesture and mass with characteristic gesture. Here also is Bloch, Goossens, Enesco, and the members of the Orchestra. An energetic and highly individual talent, he has made this the feature single performance of the season here in a display that might well be taken up by some museum or gallery for continued, more available showing."

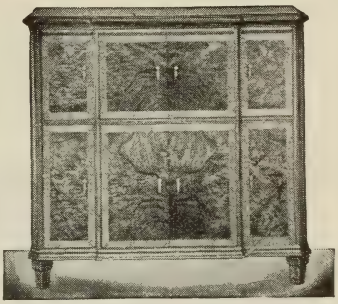
There follows a portion of the review by Dorothy Adlow:

"For some years, we have had an opportunity to follow the talents of Donald Greason. He is an artist of a peculiar sensitiveness which cannot be compared with any one trend in painting today. Mr. Greason cuts his own path, through thought and observation. While his landscapes and views of Rockport interested us a season ago for a delicate atmospheric quality, we find that he has come into full stride in an exhibition which is being shown at Symphony Hall. It consists of pen and wash drawings and oil paintings made during many months of first-hand observation of rehearsals and concerts of the Boston Symphony Orchestra.

"Mr. Greason has made hundreds of sketches of the conductor, of separate players, groups of players, and of soloists. He has observed the Orchestra at many angles, in many lights, during many moods. He has let himself be absorbed by the tension and concentration which prevail among orchestra performers. He has been amused by the facial expressions, by the sitting postures, by the positions of feet and knees and shoulders and heads during performance. He has been enthralled by the decorative contours of instruments which in their functional shape are appealing ornamentally.

"He has made sketches in which the very lines and lights express the music which is being performed at the moment. It is fascinating to move from sketch to sketch, from study to study, and follow the evolution of the oil paintings which are ostensibly the final product of this patient and intricate effort. No other painter of this vicinity has produced as telling and evocative a portrait of the Orchestra as a whole in a moment of performance. Here the spectator has an opportunity to examine the great store of preparatory material which culminates in such a portrait.

"This exhibition will give pleasure to people who are interested for one reason or another in the Boston Symphony Orchestra and its members. It shows the fruit of an entire season of activity of one of the most distinguished artists in New England."



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SATURDAY EVENING, APRIL 22, *at* 8:15 *o'clock*

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I. Molto adagio
II. “Fileuse”: Andantino quasi allegretto
III. Prelude: Quasi adagio

SCHMITT.....“The Tragedy of Salome,” after a poem by Robert d'Humières, *Op.* 50

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By Gabriel Fauré

Born at Pamiers (Ariège), France, May 12, 1845; died at Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from this music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911. The most recent performance was November 23, 1923.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harps, and strings.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the three movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio,* it develops two themes of lyric

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character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelleas and Melisande are discovered, Melisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The third movement, *molto adagio,* is associated with the tragic closing scene where Melisande dies in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

MELISANDE. Is it you, grandfather?

ARKEL. Yes, my child. What do you wish me to do?

MELISANDE. Is it true that winter is here?

ARKEL. Why do you ask?

MELISANDE. Because it is cold, and there are no more leaves.

ARKEL. Are you cold? Do you wish the windows shut?

MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?

ARKEL. Yes. You do not like winter?

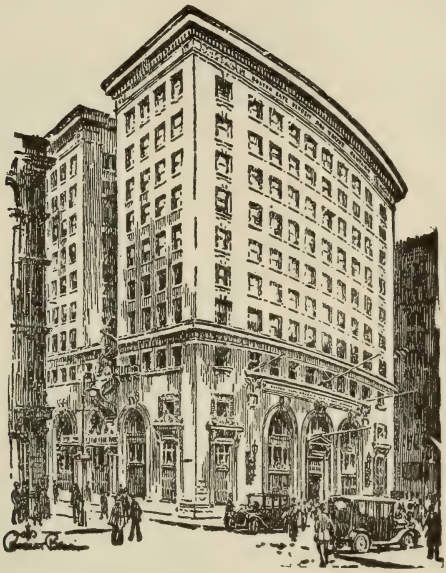
MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.

ARKEL. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?





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MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange — I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(*The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.*)

GOLAUD (*suddenly rising*). What's this? What are all these women doing here?

THE PHYSICIAN. They are the servants.

ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

(*The servants do not answer.*)

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not —?

THE PHYSICIAN. No, no; see, she breathes.

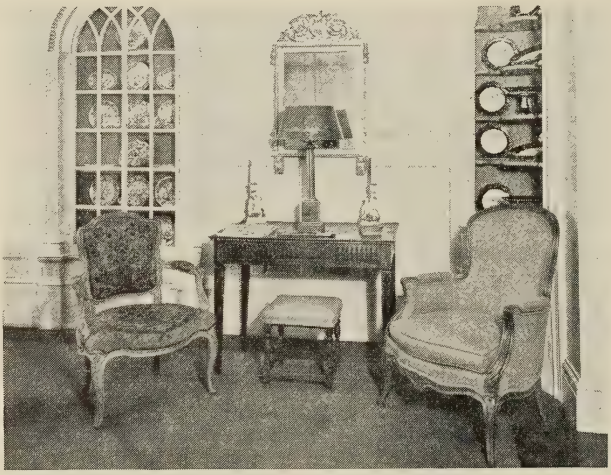
ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against —

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

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GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud — but the sadness of all that one sees! Oh! oh! oh!

(*At this moment all the servants fall suddenly on their knees at the back of the room.*)

ARKEL (*turning*). What is it?

THE PHYSICIAN (*nearing the bed and examining the body*). They are right.

(*A long silence.*)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly — All at once. She goes away without a word.

GOLAUD (*sobbing*). Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she were the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(*They go out in silence.*)

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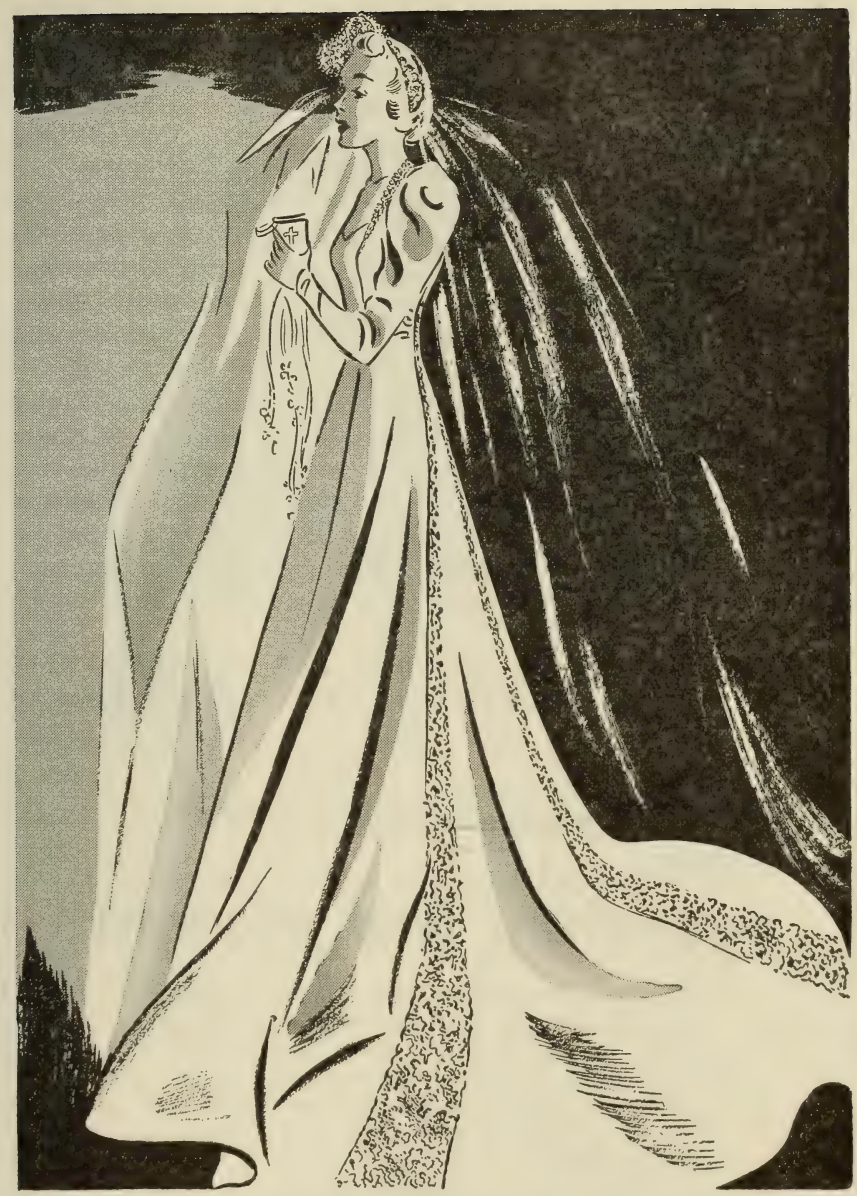
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STEARNS

If a man lives to the threshold of eighty and labors sixty of his years in the musical vineyard; if he writes much — songs, chamber music, even an opera or two, and these works are duly performed and approved; if he holds honorable post as organist in the churches of Paris, and heads the *Conservatoire* as its director for fifteen years; if he is made a member of the Institute, decorated by the *Legion d'Honneur;* if he is given a testimonial concert by government decree in the presence of officialdom, and is praised, with becoming phraseology, by the Prime Minister himself — then that man will be called an illustrious citizen who has served his art well and received his just reward. Many, probably most people, seeing that those things had happened to the venerable Gabriel Fauré, comforted themselves with the thought that a musician of integrity, industry and modesty had surely had what was coming to him. After all, this mild and deferential old gentleman, with his pretty salon pieces, was no Saint-Saëns, whose fame and music had penetrated to all corners of the earth; no Massenet or Gounod, whose works were enthroned, as if for immortality, at the *Opéra.* A politician at the Sorbonne, during the magnificent ceremony in his honor, was heard to murmur to his neighbor: "Gabriel Fauré — who is he?"

So was Gabriel Fauré recognized in his time, officially fêted in his old age. The Republic could hardly have done more, and it is agree-

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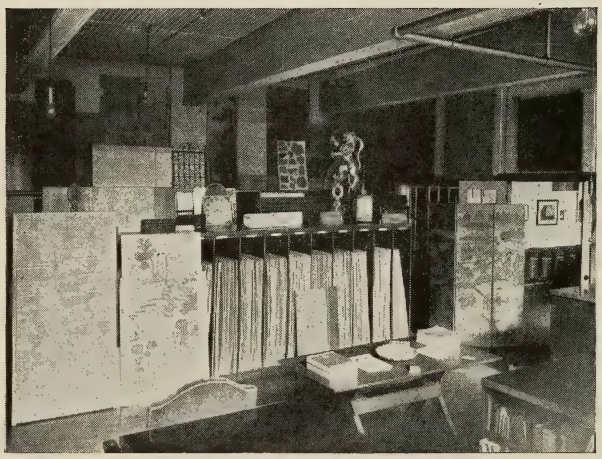
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able to add that the concert brought the composer a round sum of money when he much needed it. For the rest, he was undoubtedly touched at the national tribute to which the Sorbonne itself was given over, on June 21, 1922, impressed at beholding himself virtually canonized in his own presence. Perhaps the benign and unobtrusive composer was also a bit startled at the brilliant glare of universal attention which fell suddenly upon his snow-white head.

In truth, those who knew Fauré well must have seen something profoundly incongruous in all this. The special, fragile charm which was the essential quality of Fauré's music could not have been really known to more than a very few of these people. His nature was not the sort for public recognition, for it was not the sort for general apprehension. As has happened before, the external circumstances of a "successful" career fell far short of telling the whole story. That story received its juster valuation by a few musicians shortly before his death, by many musicians afterwards.*

Fauré has had his posthumous deification by those who pass judg-

*In the year of the national act of homage, *La Revue Musicale* devoted an entire issue to Gabriel Fauré. There were articles by Nadia Boulanger, Rene Chalupt, Alfred Cortot, J. J. Roger-Ducasse, Charles Koechlin, Maurice Ravel, Florent Schmitt, Emile Vuillermoz. A month before his death, an article appeared in the *Musical Quarterly* by Aaron Copland, in which that discerning musician drew the attention of those outside of France to a music of particular beauty which had until then passed with very little notice. After Fauré's death, there were numerous further tributes, including biographies in book form by Charles Koechlin and Georges Servières, and a paper, subsequently published, which Alfred Bruneau read to his fellow members of the Institute at the *Academie des Beaux Arts.*



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ment upon ultimate musical values. This more careful valuation was bound to come slowly, if only on account of the fact that the composer had never in his life done anything to attract more than the very casual attention which most music receives. He had never put forward any bold innovation such as engages public interest by inducing the clash of lance upon lance. Nor had he courted enormous popular favor by over-ripe tunes in the manner of his immediate masters. A composer who mildly accepts a heritage of sweet euphony in common chords and habitual melodic contours, and turns this familiar matter to his own delicate uses, will be ignored by the multitude hardly less than by the connoisseurs, who will note the bland and unprovocative exterior and turn away without bothering to inquire more closely.

There were even those among his colleagues who had for years looked upon him as no more than an agreeable and talented companion who occasionally wrote pretty little things. When this pleasant musician showed no disposition at fifty to settle back into an easy routine, but continued to refine and improve upon his creative work, there came a more considered scrutiny of his music piece by piece, a dawning perception at last of the elusive values beneath its seeming suave and featureless surface. This appreciation grew by gradual

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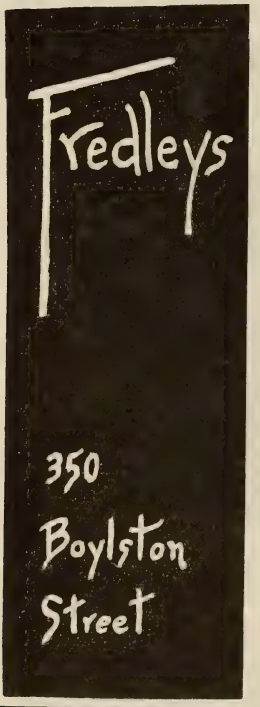
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stages, from year to year; so likewise did Fauré's own inner mastery. And as the fulsome tides of romanticism began to recede, that light aroma of his music, compounded of symmetry, reticence, and delicate feeling came to be more clearly perceived. "A classicist," Paul Landormy has called him, "but a classicist of the French type, more closely related to Couperin and Rameau than to Mozart or Beethoven, of live and delicate sensibility, capable of all the subtleties, of all the fine shades of emotion. His language, always moderated, is like well-bred discourse. He never raises his voice too high. He works in quiet colors. He is most discreet. He leaves much to be inferred. And his reserve is sometimes quite as eloquent as louder outbursts."

The growth of Fauré's music in the general estimation progressed rapidly enough after his death – within the borders of France. Eulogies by French writers have been without number. But most have noted a special quality in his music which seems to bar it to the non-French understanding. "To speak of Fauré," wrote M. Landormy, "is to speak, in a way, of what is most intimate and most secret in the genius of France." And Emile Vuillermoz has probed this phenomenon of national limitations more deeply: "It is difficult to speak not only of the 'Requiem' but of all Fauré's works to listeners not born on French soil. This music has such a special accent and buries its roots so deeply

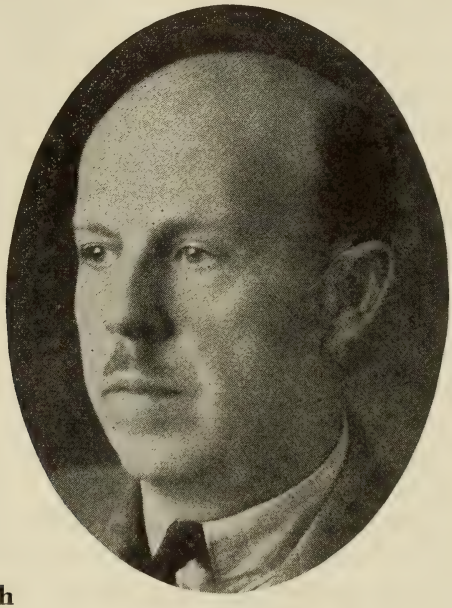


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in French ground that it is almost incomprehensible when it leaves the frontiers." But Fauré's champions are not quite exclusively French. Aaron Copland wrote, even while the composer still lived: "It is time to give Fauré his rightful place in contemporary music. France has already done so, and sooner or later other nations, we believe, will do likewise." M. D. Calvocoressi, that most perspicuous of musical observers in England, noted and echoed Mr. Copland's hopes. He wrote (in the *Musical Times,* December, 1924) after Fauré's death: "One vainly wonders why Fauré's music, with its perfect Atticism and far-reaching originality should have remained neglected or underrated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon."

Optimism of this sort has been known to find its reward in fulfillment – provided the believer has a reserve fund of patience at least equal to his faith. Fifteen years have passed since the words of Copland were written, and as many since Nadia Boulanger wrote her illuminating appraisal of the "Requiem," quoted in this publication. The prediction of Fauré's apostles for a more universal acceptance of his music may yet some day come true.

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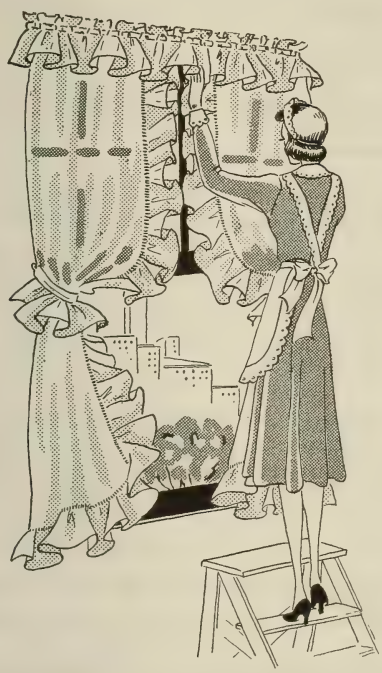


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"LA TRAGÉDIE DE SALOMÉ" FOR ORCHESTRA, AFTER A POEM BY ROBERT D'HUMIÉRES, *Op.* 50

By FLORENT SCHMITT

Born at Blâmont (Meurthe-et-Moselle), France, on September 28, 1870

"The Tragedy of Salome," in its original form for small orchestra, was composed in 1907, and first performed as a theatrical production in Paris, November 9 of that year, D. E. Inglebrecht conducting.

The suite was performed at the concerts of the Boston Symphony Orchestra, November 29, 1913, Dr. Karl Muck conducting, when the part for voices was taken by the Musical Art Club of Boston. When the suite was performed under Dr. Koussevitzky's direction, November 13, 1931, and again under the direction of Dimitri Mitropoulos, January 31, 1936, the singing voices were not used.

The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, sarrusophone (a double-bassoon is here used), four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, glockenspiel, two harps, and strings.

FLORENT SCHMITT's music of *"Salomé"* has had a considerable career. First conceived as a "mute drama" for stage presentation, it was thus performed in 1907 (about twenty musicians were all the production allowed). The composer made an orchestral suite, rescored

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with greatly elaborated instrumentation. Again his work was mounted several times for ballet presentation, notably by Diaghilev's Ballet Russe, with Karsavina as the Salome.

The original "mute drama," based upon the poem of Robert d'Humières, was designed for Miss Loie Fuller, who danced the part of Salome. At the performance in the Théatre des Arts, Paris, there were the usual characters of the familiar tale (Lou Tellegen was John the Baptist), but to Miss Fuller fell all of the action. "All the other persons in the drama," wrote Edmond Stoullig, "dwelt immovable, looking at Mme. Fuller. What could they have done better? There was nothing to do except to admire her, mouths open." Natasha Trouhanova took the Salome when, in the spring of 1912, the piece was put on at the Châtelet with the Lamoureux orchestra, Schmitt conducting. At the Paris Opera, where the *"Tragédie de Salomé"* has long held the stage, Ida Rubinstein and Yvonne Daunt have been conspicious in the title part.

Florent Schmitt dedicated his score to Igor Stravinsky, then the newly found composer of the Ballet Russe who had just followed up his *"L'Oiseau de feu"* with *"Petrouchka."* The score divides into two sections and five episodes, like the prose poem from which it is taken; the first section consists of the "Prelude" and the "Dance of the

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Pearls," wherein Salome is enraptured by the jewels which her mother lifts from the coffer of Herod. The second section begins with the mood-evoking music of "Enchantments of the Sea." A wordless voice rises from the abyss, a woman's voice, offstage, to which others are added, in unison at first. (The composer allows this part to be taken by an oboe solo.) Salome dances to the lurid glare of lightning flashes. She disappears and returns with the head of John the Baptist. Her ecstasy turns to fear as she is haunted by the bloody vision of the murdered evangel. She hurls the severed head from the terrace into the sea, whereat the waters turn to blood. There is a cataclysm of nature, and a shattering bolt strikes the palace.

The interpretation by Tamara Karsavina with the Ballet Russe caused something of a sensation at the Drury Lane Theatre, June 30, 1913, when the following description appeared in the *Daily Telegraph:*

"With blanched face, startling in its pallor by contrast with her mop of raven hair, she presents a striking appearance as she descends a steep flight of stairs at the back of the stage, the long train of the cloak she wears completely covering the steps after she has set foot to the ground. Divested of this wonderful robe, Salome proceeds to dance; the dance is at first frantic and insane; then more proud and

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sorrowful, more remote and ecstatic. It is the expression and avowal of her sensual torment and of her atonement through the very misery of her unassuageable desire, and very remarkable are some of her movements and attitudes; now sinuous, now rigid, at one moment wild in their abandon, at the next suggestive of utter physical collapse."

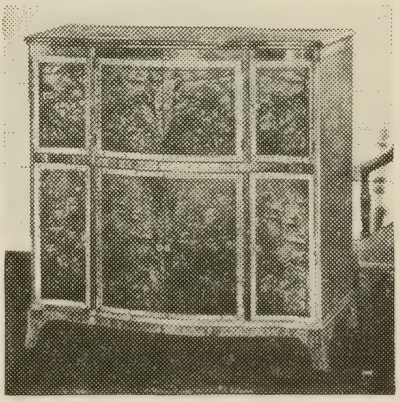
The following description of the score is quoted from E. B. Hill's "Modern French Music":

"Florent Schmitt has depicted this lurid scenario in music of unexampled vividness of exotic imagination. His gifts for construction, contrapuntal mastery, and appropriate harmonic luxuriance have fired his inventive powers to produce one of the most graphically dramatic works in the range of French music. *'La Tragédie de Salomé'* is the French prototype of a new species of ballet in which all the resources of scenic production, orchestral splendor, and detailed and plastic accompaniment of action combine. It stands only second to *'Daphnis et Chloé'* as a vitalized product of individual invention. At once the prelude announces a mood of morbid tragedy, leading into the brilliant 'dance of pearls.' The second part continues and enlarges upon the atmosphere of the prelude. A particularly felicitous stroke of dramatic appositeness lies in the episode in which Schmitt uses a folksong of Aica, collected by Salvator Peitavi on the shores of the Dead Sea. Given at first to a single voice behind the scenes, this chant, admirably harmonized, increases gradually in intensity and emotional

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range until it leads directly into the dance of lightning. The dance of terror and the destruction of Herod's palace form a gigantic climax to a work of many unique qualities. In this composition Schmitt's harmonic invention and his dramatic use of the orchestra reach an extraordinary level of mastery. It may be noted that in *'La Tragédie de Salomé,'* as in *'Le Palais hanté,'* the Psalm and the Quintet, Florent Schmitt relies entirely upon the intrinsic expressive capacity of music in itself without recourse to realistic methods."

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on January 18, 1935, when Adrian Boult conducted.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

IT WAS in March, 1828, Schubert's thirty-first year and the last of his life, that he wrote his famous Symphony in C Major. Schubert turned out six in his earliest composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year he produced his Sixth in C major, still

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for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, which he attempted only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could not muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score in hopes of a performance by the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. The indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarified lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making life was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings, and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a genius long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

The direct words of Schubert on his more important works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth

* He did make, in 1821, a complete outline of a symphony in E minor — E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

(*Continued on page 1104*)

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SIBELIUS Symphony No. 5
TCHAIKOVSKY Symphony No. 4

SERIES B — **August 10—Thursday, 8:30 p.m.**
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DEBUSSY "L'Après-midi d'un Faune"
HAYDN Symphony
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I HAVE been asked by the Trustees to express their gratitude to the members of our Society for the very material assistance which has resulted from their interest in the fortunes of the Orchestra and for the encouragement which their support engenders. A list of the members of the Society of Friends of the Boston Symphony Orchestra as of April 17, 1939 is bound into this programme book.

Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

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Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score, but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point of dispute among the authorities. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March

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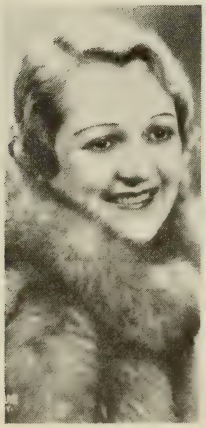
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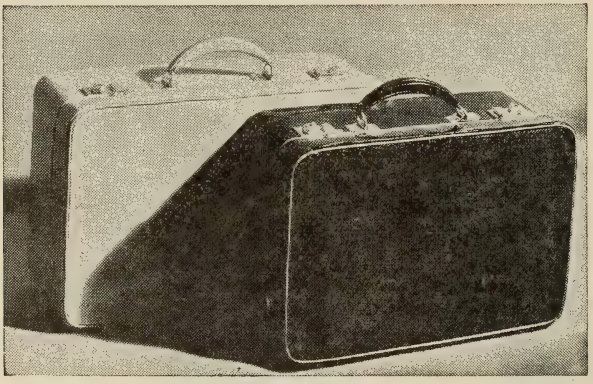


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21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay,

*Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour," Eugene Goossens once wrote: "It's heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word, 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).



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not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful genius, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schu-

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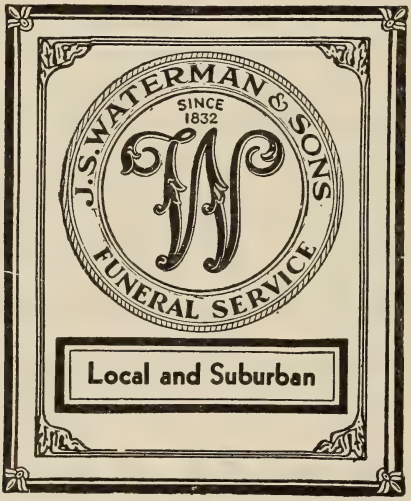
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bert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the Musikverein — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreisse"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which

* Kreissle repeats this as a "well-authenticated confession."



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kept him in dingy lodgings and short rations most of the time.* He should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Robert Schumann more than once expended his eloquence in a good cause, and spoke with clarion tongue when his world was slug-

* Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden ($160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as thick as blackberries." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects are downright gloomy and unfavorable."

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gish to perceive the true genius of Schubert, or Chopin, or Brahms. Quoting in part from what he wrote of Schubert's final symphony, after the Leipzig performance:

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrast, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to anyone who often considers this particular symphony.

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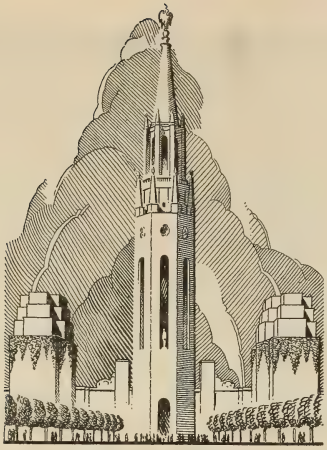
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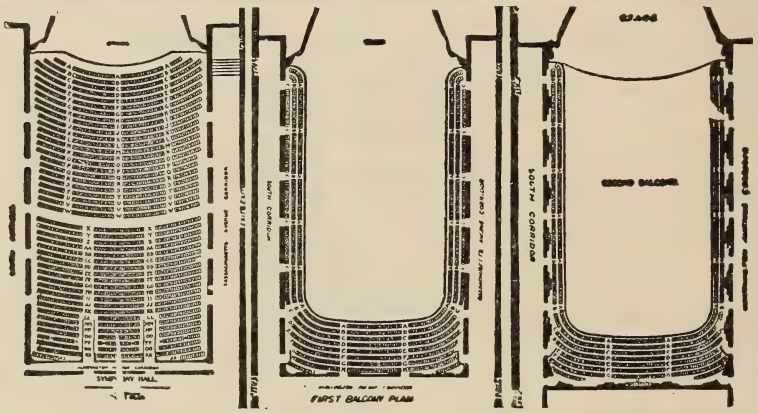
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FIFTY-EIGHTH SEASON, 1938–1939

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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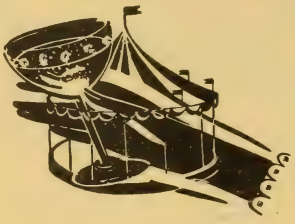
HONOR ROLL

Further names are here added to the list of those who have heard the Boston Symphony Orchestra under each of its regular conductors. Those who began attending the concerts in the first term of Wilhelm Gericke and who heard one of the anniversary concerts under Sir George Henschel in 1930, may be included. Names should be sent to Edward A. Taft, Chairman of the Friends of the Orchestra, 1 Federal Street, Boston.

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THE STATUES IN SYMPHONY HALL

The Apollo of the Belvedere had presided over symphonic music in Boston for a long time before Symphony Hall was built. From a niche in the back wall of the old Music Hall, the famous statue looked down on the Bos-



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ton Symphony Orchestra's first concert, in 1881, and on its last concert in the old hall, in 1899. When Symphony Hall was built, it was natural that the first statue to be chosen and placed should be The Apollo of the Belvedere.

The original of the Apollo is in the Belvedere at the Vatican. It is a Roman replica of a Greek statue made by Leochares some time after the death of Alexander the Great. It was rediscovered near the end of the fifteenth century, on the property of Cardinal Julien de la Rovère, probably near Grotta Ferrata. When the Cardinal was elected Pope Julius II, he brought the Apollo with him to the Vatican, where it was established in the Belvedere, and where it has remained ever since.

The companion to The Apollo of the Belvedere is The Diana of Versailles, probably also made by Leochares. The Diana has led far from a sedentary existence. It was brought from Italy into France during the reign of Francis the First, and placed in the Château of Meudon. As the royal favor shifted to other residences, The Diana was shifted about with the favorite royal effects. first going to Fontainebleau, then to the Louvre, where it remained until Louis XIV moved it to Versailles. There it stayed until *"le 18 pluviôse an VI,"* when it was returned to the Louvre, where it has remained ever since.

The second statue of Apollo in Symphony Hall is the Apollo Citharoedus, which portrays a far more musically minded god than the Apollo Belvedere. This work is very likely that of Scopias, Fourth Century B.C.

The statue is now in the Vatican, in which it was deposited upon its return from Paris, where it had been taken by Napoleon, under the terms of the Treaty of Tolentino. It had been found in 1774, near Tivoli.

The long robe worn by Apollo is a chorister's costume, and the instrument he holds, a cithera, is a variety of lyre. It was not unusual to represent Apollo with a cithera; he appears with the same instrument on Roman coins of Nero's time.

The Dancing Faun, and The Faun with the Infant Bacchus, both are statues of dancing fauns, evidently keeping time for themselves with the aid of the small cymbals they hold in their hands. The Faun with the Infant Bacchus is balancing on his shoulders the child, who holds on with one hand and with the other dangles a bunch of

grapes temptingly over his head. There are several known statues called Dancing Faun, but the one shown is among the most delightful of them all.

The Hermes Logios does not represent Mercury in at all the traditional manner. There is no winged hat or caduceus; rather, the figure suggests a resting athlete. Although scholars have suggested other titles for this statue, the name of Hermes Logios has stayed with it.

Anacreon was the chief Greek poet of love and wine. Two statues of him are in the Hall, of which The Standing Anacreon is the better known. Pausanias called this statue "suggestive of a man singing in his cups." The second statue of the poet, a more conservative rendering, is called The Sitting Anacreon.

The Girl of Herculaneum was recovered, along with many other fine statues, from the ruins of Herculaneum, the city buried along with Pompeii. Unlike most of the statues recovered from Herculaneum, which are in Naples, this statue is in Dresden.

The remaining statues are of the orators Demosthenes and Aeschines, and the dramatists Sophocles and Euripedes.

* * *

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).



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SATURDAY EVENING, April 29, *at* 8:15 *o'clock*

Rabaud.....“La Procession Nocturne,” Symphonic Poem (after Lenau)

Debussy.....“Gigues,” “Images” for Orchestra, No. 1

Ravel.....“Daphnis et Chloé,” Ballet, Orchestral Excerpts (Second Suite)

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"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU), *Op.* 6

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Born in Paris November 10, 1873

"La Procession Nocturne" had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra December 27, 1918, when the composer conducted. There have also been performances April 23, 1920, February 13, 1925, and March 27, 1925.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

IT WAS the "Faust" of Nicolaus Lenau (1802–1850) which inspired Liszt's two episodes, "The Nocturnal Procession" and the "Mephisto" Waltz. The following excerpt from the poem, printed in the score, is here quoted in translation:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring

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whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the





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song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918–1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "Marouf" on a Symphony programme on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire,* and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra,* becoming its principal conductor 1914–1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire.* His *"Marouf, Savetier de Caire,"* one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

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"GIGUES": IMAGE FOR ORCHESTRA NO. 1

By CLAUDE ACHILLE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918

Completed in 1912, *"Gigues"* had its first performance at the *Concerts Colonne,* January 26, 1913, Gabriel Pierné conducting. The piece was performed at the concerts of the Chicago Orchestra, November 13, 1914. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 13, 1917. There was another performance, April 2, 1925.

The orchestration is as follows: two flutes and two piccolos, two oboes, oboe d'amore, English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, timpani, side drum, cymbals, xylophone, celesta, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called: "I. *Gigues Tristes,* II. *Ibéria,* III. *Valses* (?)." Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will,

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STEARNS

rewriting, refining, re-polishing, while the world cared little, was now the famous composer of *"Pelleás."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" *"Ibéria"* was not completed until 1908; *"Rondes de Printemps"* in 1909. *"Gigues,"* which was the final title of the first *"Image,"* was still in rough draft at the end of 1911, and was fully orchestrated in the following year.

Léon Vallas points out that Debussy flavored his three *"Images"* with the popular music of three countries: *"Ibéria"* from Spain, *"Rondes de Printemps"* from French songs, and *"Gigues"* from British folk music.* André Caplet, who was close to the composer during the composition of *"Gigues"* and who is even believed to have assisted in writing out the orchestration, described the piece as follows in an article which appeared in 1923:

" 'Gigues' . . . sad *Gigues . . .* tragic *Gigues. . . .* The portrait of a soul . . . a soul in pain, uttering its slow, lingering lamentation on

* The principal theme, first heard as an unaccompanied solo of the oboe d'amore, and the rhythmic figure which follows, have both been attributed to British sources; the second, in particular, with the Scottish tune "Weel mae the keel row." The resemblance is not close.

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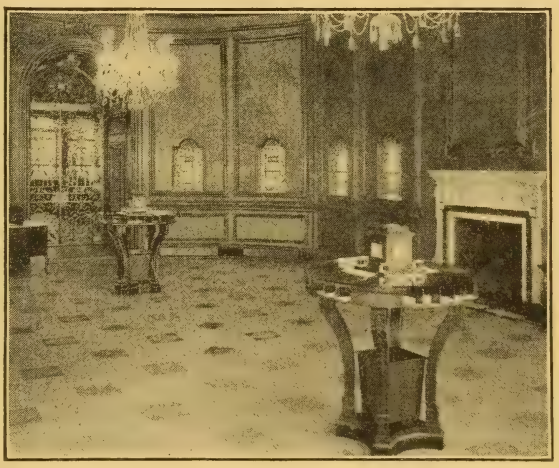
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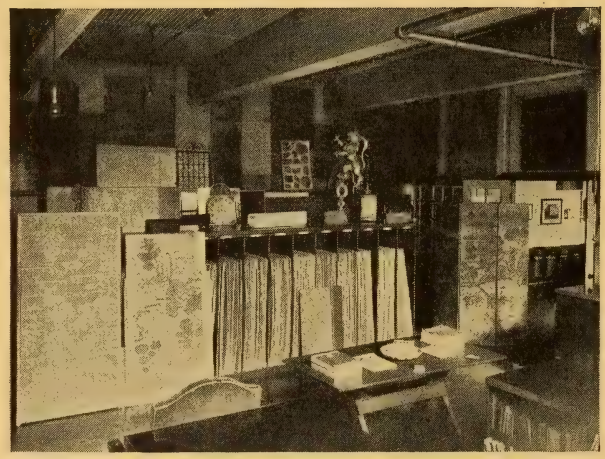
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the reed of an oboe d'amore. A wounded soul, so reticent that it dreads and shuns all lyrical effusions, and quickly hides its sobs behind the mask and the angular gestures of a grotesque marionette. Again, it suddenly wraps itself in a mantle of the most phlegmatic indifference. The ever-changing moods, the rapidity with which they merge, clash, and separate to unite once more, make the interpretation of this work very difficult. That is perhaps the reason why it is so seldom to be found on the programmes of our big symphony societies. And yet, *'Gigues'* is not eclipsed by the proximity of *'Ibéria,'* the central panel of that admirable triptych, which is completed by *'Rondes de Printemps,'* a youthful, shimmering vision of Spring. Underneath the convulsive shudderings, the sudden efforts at restraint, the pitiful grimaces, which serve as a kind of disguise, we recognize the very soul of our dear, great, Claude Debussy. We find there the spirit of sadness, infinite sadness, lying stretched as in the bed of a river whose flow, constantly augmented from new sources, increases inevitably, mercilessly. And that is why, though I have no definite preference for that *'Image,'* I feel for it a very special affection."

The *"Gigues,"* according to M. Vallas, "seem to have been inspired by memories of England of old or recent date. Debussy had visited that country at an early age, and more than one of his compositions recall some aspects of the life there or some English books he had read; we shall find further proof of this in the piano Preludes. When passing through London in 1905, he had listened with pleasure (as



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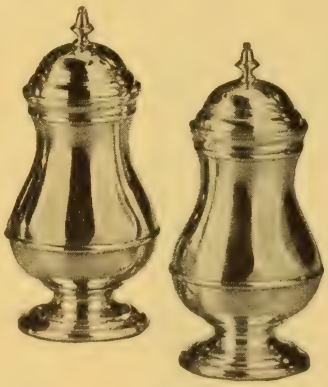
he wrote to Louis Laloy on the 13th of September) 'to the grenadiers' band that passed by every morning, with cheerful bagpipes and savage-sounding little fifes, playing marches in which Scottish airs seemed to mingle rapturously with the rhythm of the cake-walk.' One of the essential elements of this score is a popular air, a jig, which Debussy borrowed, perhaps unconsciously, from a song by Charles Bordes, entitled *'Dansons la gigue.'* Possibly the plaintive melody played by the oboe d'amore is also derived from English folk-music.

"The composition is limpid in style, the melodic lines are easy to follow, the emotion is simple, the expression direct, in spite of the superimposed or alternating moods of nostalgic melancholy and dashing humour. But the delicacy of its subtle harmonies, the minute detail of the orchestration, which is also more subdued than usual, the very swing of its jerky rhythm (though the *gigue* is after all a traditional dance) aroused the disapproval of those music-lovers who are hostile to all innovation. Possibly they also objected to the harshness of the melodic outlines and rhythms, the obscurity of occasional voluptuous appeals, the sudden outbursts of violence quickly repressed — to which Paul Landormy drew attention in the annotated programme."

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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The most recent performances in the Friday and Saturday series was January 28, 1938.

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

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the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares

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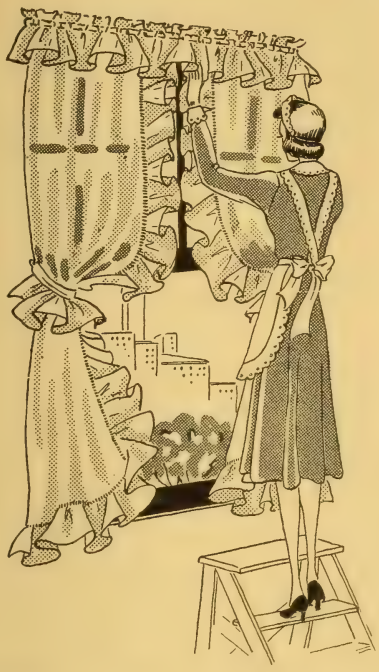


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his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performance in this series took place April 29, 1938.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends.

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Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi – "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment – with spiritual self-questioning – and with unbounded ambition. The result – a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent – has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another

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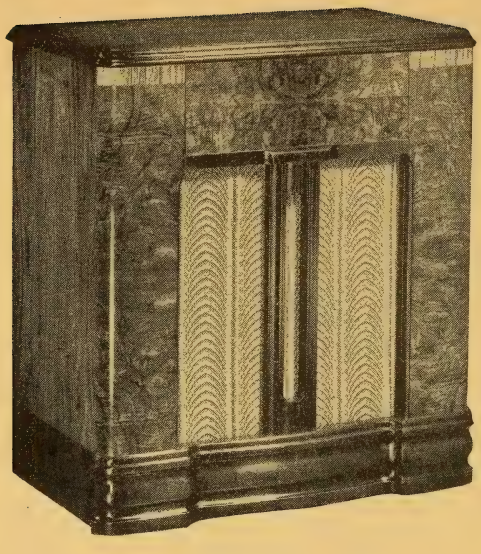
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Our budget requirements for this Season are not yet covered. Additional enrollments are earnestly invited. Checks payable to Boston Symphony Orchestra may be mailed to E. B. Dane, Esquire, Treasurer, at 6 Beacon Street, Boston.

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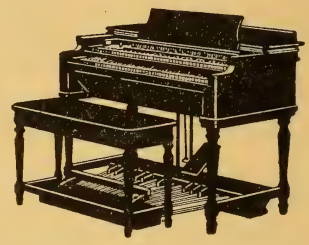
first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at

*British Broadcasting Corporation Orchestra programme notes.

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Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

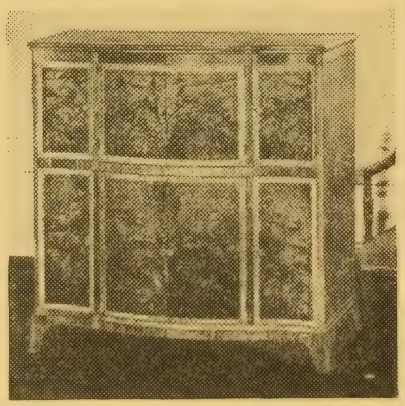
Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony

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won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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BACH: Toccata and Fugue in D minor (Dorian) for Organ (transcribed for Orchestra by Alexander Tansman); XIII, *January* 20 606

BEETHOVEN: Symphony No. 2 in D major, Op. 36; VI, *November* 11 249

Symphony No. 5 in C minor, Op. 67; I, *October* 7..... 31

Symphony No. 7 in A major, Op. 92; XVII, *February* 24 799

Missa Solemnis in D major, Op. 123 (Chorus: HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor. Soloists: JEANNETTE VREELAND, Soprano; ANNA KASKAS, Contralto; JOHN PRIEBE, Tenor; NORMAN CORDON, Bass); VIII, *December* 2... 345

Concerto for Violin in D, Op. 61 (JASCHA HEIFETZ); X, *December* 22 464

Concerto for Pianoforte No. 3 in C minor, Op. 37 (MYRA HESS); XVI, *February* 17 756

BEREZOWSKY: Toccata, Variations and Finale for String Quartet and Orchestra, Op. 23 (THE COOLIDGE QUARTET) (First performances); III, *October* 21 114

BERLIOZ: Fantastic Symphony, Op. 14A; IV, *October* 28 170

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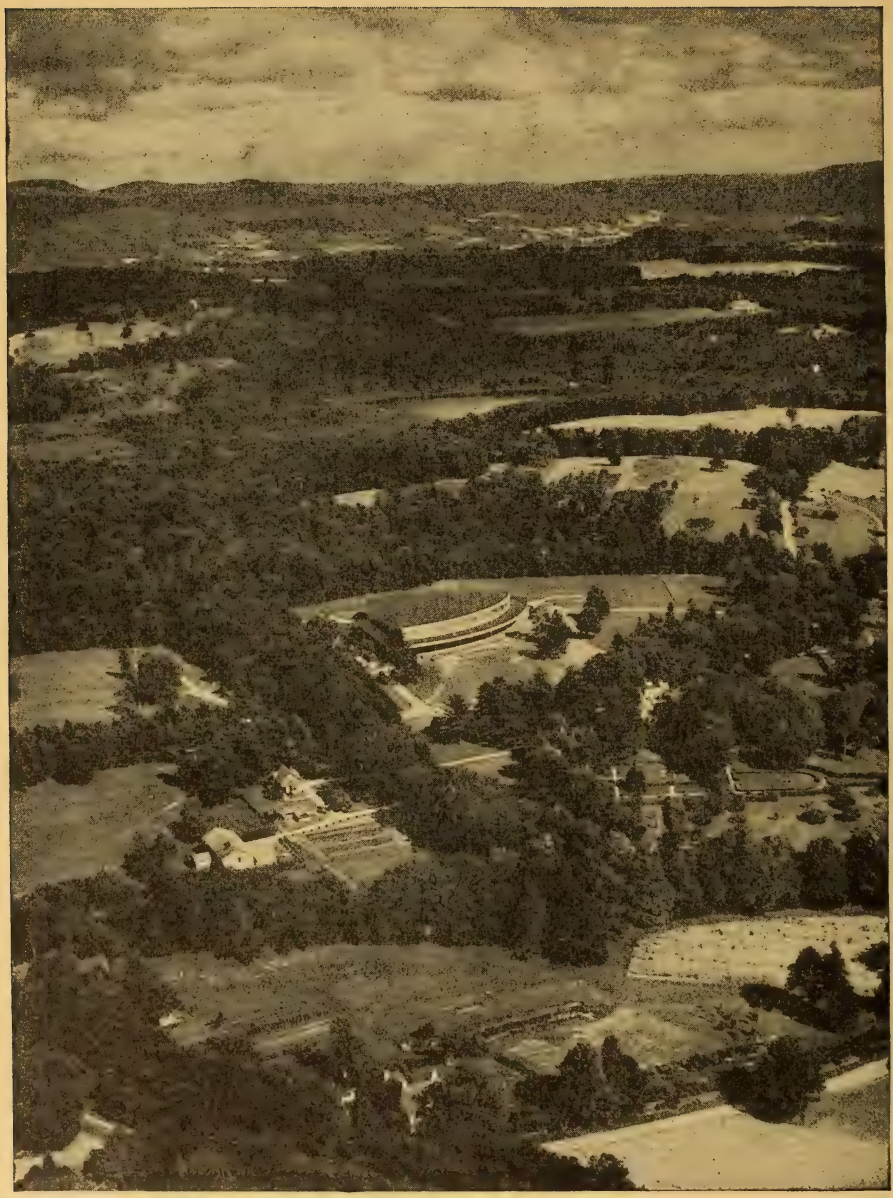
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August 5—Saturday, 8:30 p.m.
August 6—Sunday, 3:30 p.m.

BACH	Brandenburg Concerto No. 3
BEETHOVEN	Symphony No. 7
BRAHMS	Symphony No. 1
MOZART	Symphony in E-flat
PISTON	Concerto for Orchestra
PROKOFIEFF	"Peter and the Wolf"
RIMSKY-KORSAKOFF	"Scheherazade"
SIBELIUS	Symphony No. 5
TCHAIKOVSKY	Symphony No. 4

SERIES B — August 10—Thursday, 8:30 p.m.
August 12—Saturday, 8:30 p.m.
August 13—Sunday, 3:30 p.m.

BEETHOVEN	Symphony No. 2
DEBUSSY	"L'Après-midi d'un Faune"
HAYDN	Symphony
RAVEL	"La Valse"
MOUSSORGSKY-RAVEL	"Pictures at an Exhibition"
SCHUMANN	Symphony No. 4
SIBELIUS	Symphony No. 2
STRAUSS	"Thus Spake Zarathustra"
STRAVINSKY	"Le Sacre du Printemps"
WAGNER	Overture to "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude to "The Mastersingers"; "Siegfried's Rhine Journey"

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"Macbeth," Two Symphonic Interludes (First concert performances); XIX, *March* 17 880

Three Jewish Poems; XIX, *March* 17 887

"America," An Epic Rhapsody; XIX, *March* 17 897

BRAHMS: Symphony No. 1 in C minor, Op. 68; XXIV, *April* 28 1145

Symphony No. 4 in E minor, Op. 98; III, *October* 21 122

Concerto for Pianoforte No. 1 in D minor, Op. 15 (RUDOLF SERKIN); XI, *December* 30 492

Concerto for Pianoforte No. 2 in B-flat major, Op. 83 (ARTUR RUBINSTEIN); XXI, *April* 6 991

Variations on a Theme by Haydn, Op. 56a; I, *October* 7 22

BRUCKNER: Symphony No. 8 in C minor; XV, *February* 3 681

CARPENTER: Concerto for Violin and Orchestra (First performances in Boston) (ZLATKO BALOKOVIC); XVIII, *March* 3 838

COPLAND: "El Salón México" (First performances in Boston); II, *October* 14 66

DEBUSSY: Prélude à "L'Après-midi d'un Faune" (Eclogue of Stéphane Mallarmé); IV, *October* 28 156

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DVOŘÁK: Symphony No. 5 in E minor, "From the New World," Op. 95; II, *October* 14 75

ENESCO: Symphony No. 1 in E-flat major, Op. 13; XII, *January* 13 564

Roumanian Rhapsody No. 2, Op. 11 (First performances at these concerts); XII, *January* 13 554

FAURÉ: "Pelleas and Melisande" Suite from the stage music to Maeterlinck's Tragedy, Op. 80; XXIII, *April* 21 1065

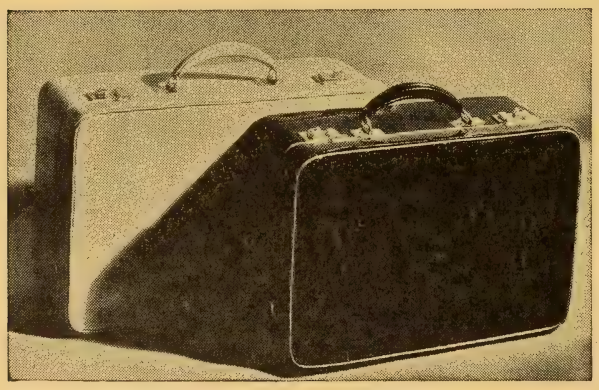
GLAZOUNOV: "Stenka Razin," Symphonic Poem, Op. 13; III, *October* 21 105

GOOSSENS: Two Nature Poems (First performances in Boston); VII, *November* 25 318

HANDEL: Overture to the "Occasional Oratorio" (First performances at these concerts); VII, *November* 25 300

Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10; X, *December* 22 441

HARRIS: Symphony No. 3 (First performances); XVII, *February* 24 777



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Symphony in B-flat, No. 102; IX, *December* 16 393
HILL: Concerto for Violin, Op. 38 (First performances) (RUTH POSSELT); VI, *November* 11 267
HINDEMITH: Symphonic Dances (First performances in Boston); X, *December* 22 448
KŘENEK: Pianoforte Concerto No. 2, Op. 81 (First performances in the United States) (ERNST KŘENEK); V, *November* 4 206
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LIPATTI: "Chef cu lăutari" (First performances in the United States); XII, *January* 13 560
LISZT: "Les Préludes," Symphonic Poem No. 3 (after Lamartine); XIII, *January* 20 615
LOEFFLER: "A Pagan Poem" (after Virgil), Op. 14 (Piano: JESÚS MARÍA SANROMÁ) (English Horn: LOUIS SPEYER); V, *November* 4 222
MOUSSORGSKY: "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel; XV, *February* 3 703
Prelude to "Khovanstchina"; XX, *March* 24 921

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SMITH, D. S.: Symphony No. 4 Op. 78 (First performances) (Conducted by the composer); XXII, *April* 14 1026
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SUMMARY

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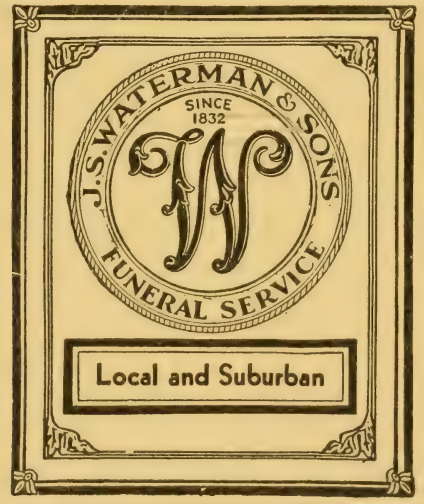
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BEREZOWSKY	1	MOUSSORGSKY	2
BERLIOZ	2	MOZART	2
BLOCH	4	RABAUD	1
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BRUCKNER	1	READ	1
CARPENTER	1	ROUSSEL	1
COPLAND	1	SAINT-SAËNS	1
DEBUSSY	1	SCHMITT	1
DUKELSKY	1	SCHUBERT	1
DVOŘÁK	2	SCHUMAN	1
ENESCO	2	SCHUMANN	2
FAURÉ	1	SCRIABIN	1
GLAZOUNOV	1	SHOSTAKOVITCH	1
GOOSSENS	1	SIBELIUS	4
HANDEL	2	SMETANA	1
HARRIS	1	SMITH	1
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ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

BEREZOWSKY:	Toccata, Variations and Finale for String Quartet and Orchestra, Op. 23.
DUKELSKY:	"Dédicaces," for Piano and Orchestra, with Soprano obbligato.
HARRIS:	Symphony No. 3.
HILL:	Concerto for Violin, Op. 38.
SMITH, D. S.:	Symphony No. 4, Op. 78.

OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

BLOCH:	"Macbeth," Two Symphonic Interludes (First concert performances).
CARPENTER:	Concerto for Violin and Orchestra.
COPLAND:	"El Salón México."
GOOSSENS:	Two Nature Poems.
HINDEMITH:	Symphonic Dances.
KŘENEK:	Pianoforte Concerto No. 2, Op. 81.
LANGENDOEN:	Improvisations for Orchestra.
LIPATTI:	"Chef cu lautari."



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READ: Suite for String Orchestra, Op. 33a.
SCHUMAN: Symphony No. 2.
SCHUMANN: "Carnaval" (First concert performances).
SHOSTAKOVITCH: Symphony No. 5, Op. 47.

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

ENESCO: Roumanian Rhapsody No. 2, Op. 11.
HANDEL: Overture to the "Occasional Oratorio."
MOZART: Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287).

THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

* First appearance at these concerts.
† Members of the Boston Symphony Orchestra.

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*BALOKOVIĆ, ZLATKO, violin (Carpenter: Concerto for Violin), *March* 3. Sketch 845

HEIFETZ, JASCHA, violin (Beethoven: Concerto for Violin), *December* 22. Sketch 463

HESS, MYRA, piano (Beethoven: Pianoforte Concerto No. 3), *February* 17. Sketch 755

*KŘENEK, ERNST, piano (Křenek: Pianoforte Concerto No. 2), *November* 4. Sketch 219

PIATIGORSKY, GREGOR, violoncello (Bloch: "Schelomo," Hebrew Rhapsody for Violoncello and Orchestra; Saint-Saëns: Concerto for Violoncello No. 1), *January* 27. Sketch 642

POSSELT, RUTH, violin (Hill: Violin Concerto, Op. 38), *November* 11. Sketch 270

RUBINSTEIN, ARTUR, piano (Brahms: Pianoforte Concerto No. 2 in B-flat major), *April* 6. Sketch 990

†SANROMÁ, JESÚS MARÍA, piano (Dukelsky: "Dédicaces," for Piano and Orchestra, with Soprano obbligato), *December* 16. Sketch 410

*SERKIN, RUDOLF, piano (Brahms: Pianoforte Concerto No. 1 in D minor), *December* 30. Sketch 506

THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

Chorus:	HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor (Beethoven: Missa Solemnis in D major)
	CECILIA SOCIETY,† ARTHUR FIEDLER, Conductor (Stravinsky; Symphony of Psalms)
String Quartet:	*THE COOLIDGE QUARTET: WILLIAM KROLL, Violin; NICOLAI BEREZOWSKY, Violin; NICOLAS MOLDAVAN, Viola; VICTOR GOTTLIEB, 'Cello (Berezowsky: Toccata, Variations and Finale)
Piano:	†JESÚS MARÍA SANROMÁ (Loeffler: "A Pagan Poem")
English Horn:	†LOUIS SPEYER (Loeffler: "A Pagan Poem")
Soprano:	JEANNETTE VREELAND (Beethoven: Missa Solemnis) *MARGUERITE PORTER (Dukelsky: "Dédicaces")
Contralto:	ANNA KASKAS (Beethoven: Missa Solemnis)
Tenor:	JOHN PRIEBE (Beethoven: Missa Solemnis)
Bass:	NORMAN CORDON (Beethoven: Missa Solemnis)

GUEST CONDUCTORS

ERNEST BLOCH, *March* 17–18: Bloch, "Macbeth," Two Symphonic Interludes; Bloch, Three Jewish Poems; Bloch, "America." Sketch 873

GEORGES ENESCO, *January* 13–14: Mozart, Symphony in D major; Enesco, Roumanian Rhapsody No. 2; Lipatti, "Chef cu lautari"; Enesco, Symphony No. 1. Sketch 537

EUGENE GOOSSENS, *November* 25–26: Handel, Overture to the "Occasional Oratorio"; Schumann, "Carnaval"; Goossens, Two Nature Poems; Tchaikovsky, "Manfred" Symphony. Sketch 297

DAVID STANLEY SMITH conducted his Symphony No. 4, *April* 14–15. Sketch 1028

RICHARD BURGIN conducted the concerts of *November* 4–5, *January* 20–21, and *April* 14–15.

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PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1938–1939

Six pairs of symphony concerts were given in Symphony Hall on Monday evenings and Tuesday afternoons, Dr. SERGE KOUSSEVITZKY, *Conductor* (GEORGES ENESCO, *Guest Conductor,* January 16–17; ERNEST BLOCH, *Guest Conductor,* March 20–21):

1938. October 24–25. BIZET, Suite No. 1 from "L'Arlésienne"; MOZART, Concerto for Two Pianofortes, in E-flat (PIERRE LUBOSHUTZ and GENIA NEMENOFF); BRAHMS, Symphony No. 4 in E minor.

December 26–27. HINDEMITH, Symphonic Dances; SIBELIUS, Concerto for Violin and Orchestra in D minor (ANJA IGNATIUS); BEETHOVEN, Symphony No. 5 in C minor.

1939. January 16–17. MOZART, Symphony in D major ("Haffner") K. No. 385; LIPATTI, "Chef cu lautari"; ENESCO, Suite for Orchestra, No. 2; ENESCO, Roumanian Rhapsody, No. 2, Op. 11; ENESCO, Roumanian Rhapsody, No. 1 in A major, Op. 11.

February 20–21. MOZART, Symphony in A major (K. No. 201); PROKOFIEFF, "Peter and the Wolf" (Narrator: RICHARD HALE); SCHUMANN, Concerto for Pianoforte in A minor, Op. 54 (MYRA HESS); RAVEL, "La Valse," Choreographic Poem.

March 20–21. BLOCH, "Macbeth," Two Symphonic Interludes; BLOCH, Three Jewish Poems; BLOCH, "Schelomo," Hebrew Rhapsody for Violoncello and Orchestra (JEAN BEDETTI); BLOCH, "Helvetia," The Land of Mountains and Its People.

April 17–18. MOUSSORGSKY, Prelude to "Khovanstchina"; BRAHMS, Concerto for Pianoforte No. 2 in B-flat major, Op. 83 (FRANK GLAZER); Tchaikovsky, Symphony No. 4 in F minor, Op. 36.

CONCERTS IN OTHER CITIES

8 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Thursday evenings — October 13, November 3, November 24, December 15, January 12, February 16, March 16, April 27.

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5 Concerts in the Metropolitan Theatre, Providence, R.I., on Tuesday evenings — October 18, November 8, January 24, February 28, April 4.

10 Concerts in Carnegie Hall, New York, N.Y. (five evenings and five Saturday afternoons) — November 17–19, January 5–7, February 10–11, March 9–11, March 30–April 1.

5 Concerts in the Academy of Music, Brooklyn, N.Y., evenings — November 18, January 6, February 9, March 10, March 31.

Western Tour, December 5–11 inclusive: Concerts in Rochester, N.Y.; Buffalo, N.Y.; Ann Arbor, Mich. (University of Michigan); Toledo, Ohio; Cleveland, Ohio; Pittsburgh, Pa. (2).

Miscellaneous Concerts: November 15 and January 3, Hartford, Conn.; November 16 and March 8, New Haven, Conn. (Yale University); January 4, Philadelphia, Pa.; February 7, New Brunswick, N.J. (Rutgers University); March 7, Northampton, Mass. (Smith College).

PENSION FUND CONCERTS (83rd, 84th, and 85th)

February 1, 1939 (evening). HAYDN, "Farewell" Symphony (performed in costume); GRUENBERG, "The Daniel Jazz" (in special setting), Tenor, COLIN O'MORE; PROKOFIEFF, "Peter and the Wolf" (Narrator: RICHARD HALE); LANNER, "Die Schönbrunner," Waltzes; STRAUSS, "Wiener Blut" and "Frühlingsstimmen" Waltzes; SIBELIUS, "Valse Triste"; RAVEL, "La Valse."

The programme was repeated (with the omission of the waltzes of Lanner) at Carnegie Hall, N.Y. on the evening of February 8.

April 25 (evening). BRAHMS, German Requiem (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY — G. WALLACE WOODWORTH, Conductor; ELIZABETH RETHBERG, Soprano; KEITH FALKNER, Baritone).

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MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The fifth annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on November 2, 1938. Mr. Edward A. Taft, Chairman, presided. The other speakers were Mr. Bentley W. Warren and Mr. E. B. Dane. A chamber orchestra, led by Richard Burgin, performed Mozart's Symphony in A major, K. 201; Jesús María Sanromá played a piano sonata of Haydn; and a chamber orchestra, led by Alfred Zighera, performed the Toccata, Bourrée and Gigue of D. Scarlatti, arranged by Alfredo Casella. There was a preview of the exhibition of water-colors by John Sargent.

BERKSHIRE SYMPHONIC FESTIVAL

The Berkshire Symphonic Festival for the year 1938 consisted of six concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. The concerts were given in the new "shed" at "Tanglewood," between Stockbridge and Lenox. The programmes were as follows:

Thursday evening, August 4: BACH, First Chorus from the Cantata "Ein feste Burg ist unser Gott"; Dedicatory Remarks by Miss Gertrude Robinson Smith and Mr. Bentley W. Warren; Chorale from the Cantata (above), the Chorus and the audience singing; BEETHOVEN, Symphony No. 9, with CECILIA SOCIETY CHORUS, ARTHUR FIEDLER, Conductor, JEANNETTE VREELAND, Soprano, ANNA KASKAS, Contralto, PAUL ALTHOUSE, Tenor, NORMAN CORDON, Bass.

Saturday evening, August 6: HAYDN, Symphony in E-flat, No. 99; DEBUSSY, "La Mer"; SIBELIUS, Symphony No. 1.

Sunday afternoon, August 7: MOZART, "Eine Kleine Nachtmusik," K. 525; BRAHMS, Symphony No. 4; COPLAND, "Music for the Theatre" (the composer playing the piano part); RAVEL, "Ma Mère l'Oye"; RESPIGHI, "Pini di Roma."

Thursday evening, August 11: WAGNER, "Die Walküre," Act I, Final Scene (PAUL ALTHOUSE, Tenor; BEAL HOBER, Soprano); "Siegfried," Act III (complete); BEAL HOBER, Soprano, ANNA KASKAS, Contralto, PAUL ALTHOUSE, Tenor, NORMAN CORDON, Bass.

Saturday evening, August 13: HENRY HADLEY, Andante from the Symphony No. 3; BEETHOVEN, Symphony No. 6; TCHAIKOVSKY, Symphony No. 6.

Sunday afternoon, August 14: SCHUMANN, Symphony No. 1; PROKOFIEFF, Suite "Lieutenant Kije"; BRAHMS, Symphony No. 2.

The programme of August 4 was broadcast.

ESPLANADE CONCERTS

The tenth consecutive season of the Esplanade Concerts by an Orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler conductor, was given each night except Saturdays, from July 7 to July 31. There were also two morning concerts for children.

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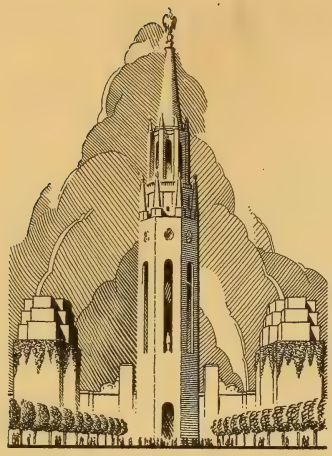
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To Prospective Owners of Season Tickets

Your attention is called to the index on pages 1153–1168. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

The list of works performed at the Monday and Tuesday series will be found on page 1166.

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July 22 to Sept. 2	National Parks Tour. $835
July 29 to Sept. 2	Yellowstone, California, Pacific Northwest Tour. $720
Aug. 5 to Sept. 2	Yellowstone, San Francisco, Canadian Rockies Tour. $580

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HUNGARIAN MARCH, "Rakoczy" Berlioz
*OVERTURE to "Oberon" Weber
MINIATURE SUITE Harl McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
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PRELUDE to "The Mastersingers of Nuremberg" Wagner
*POP GOES THE WEASEL Arranged by Cailliet
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Concerto No. 2 (Jascha Heifetz, Soloist) Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
"El Salón México" Copland
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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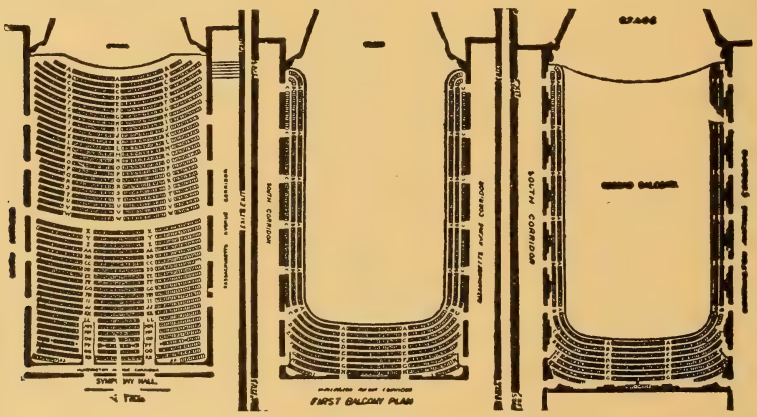
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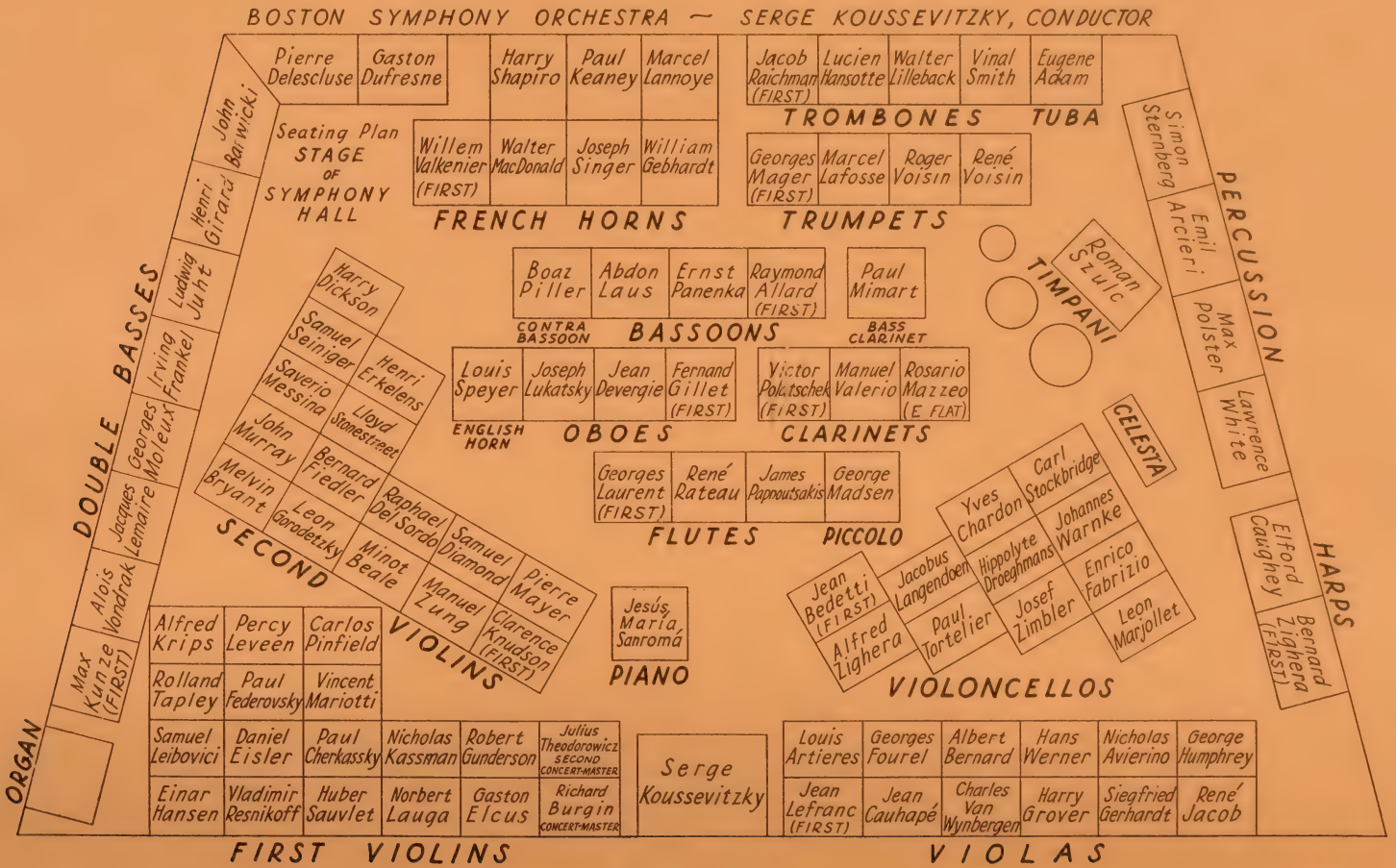
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with historical and descriptive notes by

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ONE hundred years ago this October 25, Georges (Alexandre César Leópold) Bizet was born in Paris. His death at the age of thirty-seven, therefore, happened sixty-three years ago. It was three months before his death that he saw "Carmen," his last musical work, produced. Bizet's brief life offers no outstanding event — is no more than the record of a moderately successful writer of operas and *opéras-comiques*. The spectacular fact about Bizet was, of course, that his last opera, which many disliked or waved aside at its first performance, was at his death already on its way to becoming firmly entrenched in Parisian favor; that spreading across the world, it quickly became and has since remained the most enduringly popular of French operas. "Carmen," with the *"L'Arlésienne"* music composed three years earlier, have given the name of Bizet a place of which a century may be only the beginning.

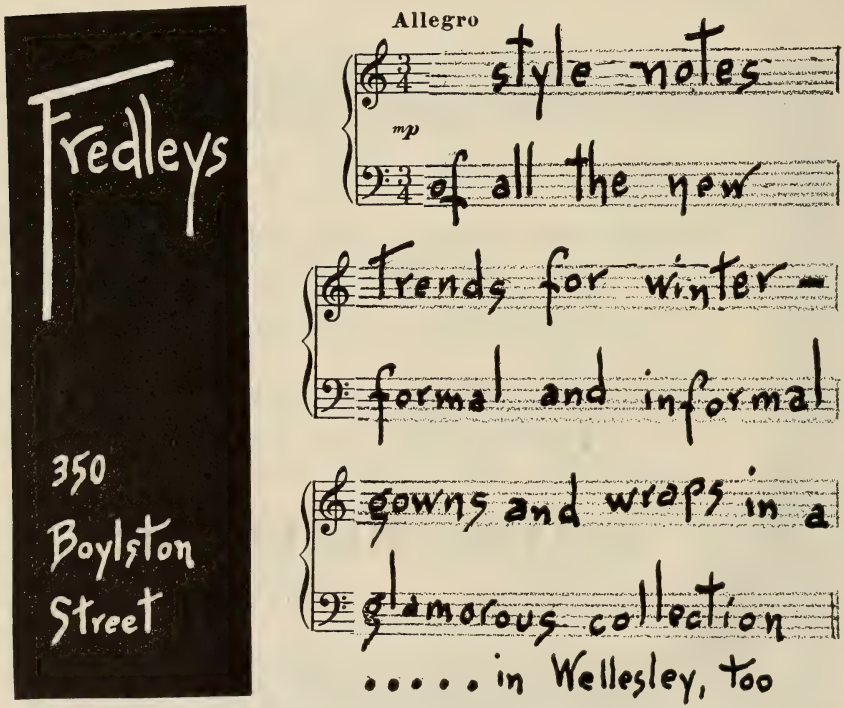
The romantic imagination, which is sure to be set aflame when the death of a composer in his prime shortly follows a masterpiece, has often recounted how Bizet was thrown into despair at the initial failure of "Carmen," and died presently of a broken heart. Later historians have demonstrated at length (but largely in vain, for



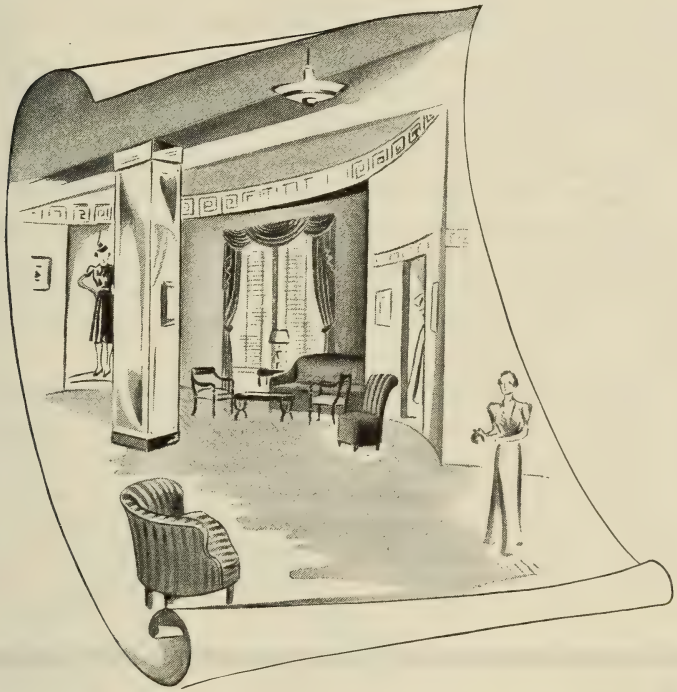
romance is not easily discouraged) that this was not so. A number of Bizet's colleagues who were with him during or after the "Carmen" première have furnished abundant testimony that he by no means lost his equanimity. The initial "Carmen" at the *Opéra-Comique* was carefully and well produced. It had reached thirty-seven performances when Bizet died; was already under negotiation for Vienna. The composer and his librettists for "Carmen," Meilhac and Halévy, were sought by the producer for another collaboration — a material assurance of "Carmen's" soundness which must have been particularly convincing to Bizet. The composer of "Carmen" died of a heart trouble which had earlier and purely physiological causes.

As a matter of fact, it would have been decidedly surprising if Bizet, however conscious of having turned forth his masterpiece, had allowed himself to be bowed down and broken by *contretemps* of a sort to which he had been long inured. He had always encountered public fickleness, the captious reproaches of critics, the intractabilities of the *entrepreneurs.* This was the expected lot of every musician who purveyed to the operatic stage of Paris in that variable period.

If the active career of Bizet be measured from the expiration of his *Prix de Rome* scholarship in 1863, he experienced no more than twelve years as an operatic composer in Paris. Commissions came to



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him readily enough, for though he had not quite found the way to set theatre-going Paris on fire, he well understood his medium and worked at it with a highly expert hand, a fact which was generally recognized. If many of the libretti which were handed to him were distasteful or obviously barren, it did not occur to him to refuse. The impermanence of the whole profession must have steeled him soon enough against taking any reversal as at all decisive.

Bizet's popularity would surely have come earlier if like some of his rivals he had been more ready to trim his sails to the shifting winds of applause. His efforts were instead of this subjected to arduous self-criticism. It is believed that he destroyed at least two manuscripts because they did not meet his own exactions. One of them was a five-act opera, *"Ivan le Terrible,"* which had already been accepted for production by the *Théâtre Lyrique* in 1865.

Bizet's first real opportunity had come from Carvalho, the manager of that theatre — an order for a three-act opera, *"Les Pêcheurs de perles,"* an idyll of life in Ceylon, with appropriate exotic possibilities. *"Les Pêcheurs de perles"* was duly produced in 1863. It had no more than a partial success, but won its composer some new friends, among them Berlioz, who praised it in *"Les Débats"* for its "fire" and "rich color."

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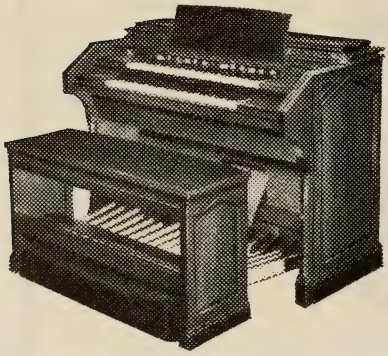
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The field into which Bizet threw his gauntlet with *"Les Pêcheurs de perles"* was an extraordinary one — a difficult and probably an appalling one for so young and modest a man. Paris in the sixties and seventies lived through what might be called a golden age of that peculiarly French species of opera and *opéra-bouffe* where frail substance is blended with neat sparkle and pretty sentiment thickly applied over all. The fancy and favor of the opera-goers was led by such openly frivolous types as the *boulevardier,* the fop of the Jockey Club. The composer with the right kind of wit, who could hold his ear close to the variable current of the moment, was in line for fame and fortune. Bizet had to take his stand against numerous and illustrious competition. Auber and Meyerbeer were in their last years, in the twilight of their vogue. But there were other composers, then in middle age, who touched the peak of their success at the very moment when the youthful Bizet was making his unassuming bid for recognition. There was Charles Gounod, whose "Faust" of 1859 was followed by successors at about two-year intervals; Ambroise Thomas, who reached his crest with "Mignon" in 1866. There was Léo Delibes, somewhat younger, whose ballet *"La Source"* of 1866 and *"Coppélia"* of 1870 put him on the path of popularity. Not least there was Jacques Offenbach, whose *"Orphée aux Enfers"* of 1858

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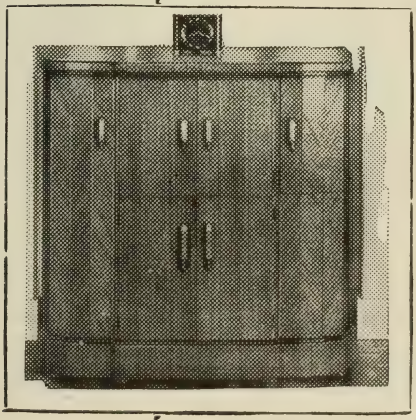
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and *"La Belle Hélène"* of 1864 were the rage. Even Alexandre Lecocq, only six years Bizet's senior, threw his fortunes with the frankly lighter *genre,* and soon came to be mentioned as a possible rival of Offenbach.

"La Jolie Fille de Perth," a four-act opera based on Sir Walter Scott's "Fair Maid of Perth," was mounted in 1867, and enjoyed a moderate success, attaining twenty-one performances in the season at the *Théâtre Lyrique.* The Franco-Prussian war interrupted operatic thoughts, but brought from Bizet at the bidding of Pasdeloup the overture *"Patrie"* (1874). However, in 1872, about five years after *"La Jolie Fille de Perth,"* he wrote an opéra-comique in one act, *"Djamileh."* The book was by Louis Gallet; the subject, the romance of an Egyptian prince and a beautiful slave girl. The public was preoccupied. The attention and applause which the piece aroused was not enduring. But there were champions for it, notably the young Saint-Saëns. In the same year as *"Djamileh,"* Bizet was commissioned to provide incidental music for a production of Alphonse Daudet's play *"L'Arlésienne"* at the Vaudeville. The play was not a success, and the music might have perished with it, had not Pasdeloup played some of the numbers at his orchestral concerts with marked success. Bizet was destined to compose only one more opera — "Carmen." The



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commission came from the *Opéra-Comique* in 1872. Meilhac and Ludovic Halévy were to build from the short story of Prosper Merrimée, then a classic of twenty years' standing, an *opéra-comique*. The manager may well have sensed a contradiction between the polite innocuous pieces that invariably graced his boards, and the stark, earthy, brutal realism of Merrimée. The gypsy of the cigarette factories was indeed a strange choice for the *opéra-comique*. Bizet may well have felt the incongruity. But he wrote to Galabert only this: "I am asked to write three acts for the *Opéra-Comique* – Meilhac and Halévy will do the piece. It will be gay, but of a brightness that allows style."

Perhaps Bizet, had he reached the fulness of his years, would have achieved more operas comparable to "Carmen." Certain it is that "Carmen," and *"L'Arlésienne"* of his last years, showed an invention, a power of selection, a bold mastery of orchestral color far in advance of anything he had accomplished before. On the other hand, "Carmen" must be looked upon as an incredibly rare moment in the operatic gamble when the fates dealt a full hand of winning cards. The title part offered incredible histrionic opportunities. In fact, the librettists had happened upon the new and powerful literature of

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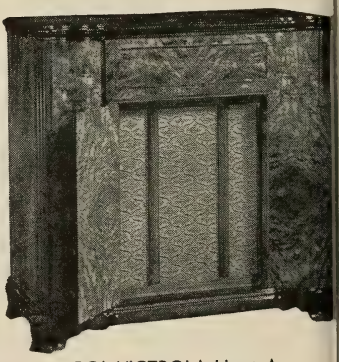
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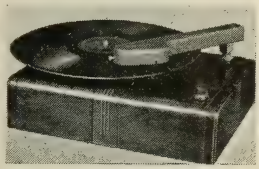
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realism of which the dream world of opera had hitherto been quite oblivious. The libretto which fell into the lap of Bizet (as was probably the case) was not only brimming with excitement — it was a compound ideal for his musical capacities. Spain, as presented from the boards of the *Opéra-Comique,* must of necessity have been bright and gay. It need not have been, and was not, the authentic Spain.

Bizet achieved beyond all precedent the "gaiety" he had originally aimed for. But beneath the lilting measures was an undercurrent of emotional conflict, and through them there burst at last flaunting tragedy. That this strange contradiction of outer brightness and inner passion was a potent formula for theatrical effectiveness dawned but slowly on the first audiences of "Carmen."

The audience at the première was in the early part of the evening favorably inclined. Three numbers, the Toreador Song, the Prelude to the second act, and the Quintet, were applauded. When the last two acts, instead of bringing a happy ending and a cheerful curtain, disclosed an ominous den of smugglers and a ferocious murder in the glare of a public street, there was a general air of apathy in the stalls, and expressions of distaste. The critics mistook the hard glitter of the music for mere technical expertness and, missing the sentimental

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effusiveness which was the order of the day, spoke of the lack of "human warmth." Galli Marié, the first Carmen, was found too literal in her depiction of a degraded type.

But it was not long before the unremitting action, the dramatic forcefulness, and above all the musical sparkle and tunefulness of "Carmen" quieted Parisian squeamishness, and transformed failure into success.

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SUITE NO. 1 FROM *"L'ARLÉSIENNE"*

By GEORGES BIZET

Born at Paris, October 25, 1838; died at Bougival, on the night of June 2–3, 1875

The three-act play *"L'Arlésienne,"* by Alphonse Daudet, with incidental music by Georges Bizet, was first produced at the Vaudeville Théâtre in Paris, October 1, 1872. A suite was chosen from the 27 numbers arranged and rescored by the composer, and first performed at a Pasdeloup concert November 10, 1872. The second suite was arranged by Bizet's friend Guiraud after the death of Bizet.

This suite is scored for two flutes, two oboes and English horn, two clarinets, two bassoons, saxophone, four horns, four trumpets, three trombones, timpani, side drum, harp and strings.

The first suite was performed in the Friday and Saturday series, January 6, 1893, and likewise in the years 1894, 1897, 1902, 1909, 1914, and 1916. The second suite has been performed under the conductorship of Wilhelm Gericke, but not in the regular series in Boston.

BIZET received in 1872 the commission from Léon Carvalho, manager of the Vaudeville Théatre, to provide music for a new play by Alphonse Daudet. He wrote twenty-seven numbers, some as interludes, some to accompany spoken lines, and some to be sung. The

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piece was not a success. There were many critical objections to the play which, according to Bizet's biographer, Charles Pigot, survived only fifteen performances. Several of the more discerning singled out Bizet's music as worthy of more attention than it was getting. Nevertheless the music could scarcely have survived the play, which has had no more than a few exhumations as a sort of curiosity, had not Bizet and Guiraud arranged certain numbers for concert performance at the hands of the Pasdeloup Orchestra. These numbers were at once applauded for their special charm in invention and color.

The play is sombre in character, and simple in theme, for it is no more than a pastoral of the French Provence. A young farmer of Camargue, Fréderi, is in love with the country maiden, Vivette, who has grown up at his side. But the seductive vision of a dark-eyed girl of Arles whom he has seen dancing the farandole comes between them. Fréderi cannot rid his thoughts of her fascination. When he learns that the *"Arlésienne"* is unworthy of his affection, he takes an inward vow to forget her. Still the constant affection of Vivette cannot drive from the mind of her lover the intruding thoughts of the woman of Arles. Tortured by his conflicting emotions, maddened by the reminiscent strains of the farandole which is being danced by the assembled

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peasants of the village of Saint Éloi, Fréderi climbs to the highest window of a farmhouse and throws himself to his death in the court below.

~

If a play may be judged by its finer literary qualities, by a special character and mood subtly captured, rather than by its simple success or non-success in crossing the footlights at its first performances, then Daudet's *"L'Arlésienne"* has deserved far better than it has received. Émile Zola referred to the failure of *"L'Arlésienne"* as "astounding." "I have already spoken repeatedly," he wrote, "of what severe injustice press and public had given proof toward this remarkable love-poem. Yet it is not passion that is lacking here. The hero, Fréderi, dies of love for a girl; and side by side with this burning desire, there is near him Vivette's smiling and resigned affection. Then, again, it is Rose Mamaï's motherly love, that cry of the lioness who sees her whelp dying. And all this in a setting of exquisite originality, in the sunshine, in an atmosphere of puissant and sweet morals. Never had a work united more strength with more grace. Why, then, the public's coldness? One must surely admit that the public did not understand it."

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PRELUDE *Bach*
SONATA IN D MINOR, Opus 108 *Brahms*
CONCERTO *Paganini*
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THE PATRONS of these concerts have been informed, through the public prints, of the recent bequest of $100,000 to the Boston Symphony Orchestra under the will of Miss Grace Edwards. This generous addition to the Endowment Fund is acknowledged most gratefully by the Trustees.

The Board would suggest, however, that it holds no monopoly of gratitude for such a benefaction. In the present instance it fulfils a desire of Miss Edwards, for many years a faithful and appreciative supporter of these concerts, that their enjoyment should become a permanent part of the education of young people in Boston. Following upon bequests of approximately the same amount from the Hunt and Milliken Estates, this is the third expression, within as many years, of the belief on the part of public-spirited citizens of Boston that the Orchestra has become one of those institutions in the local firmament of which, for example, Harvard University, the Massachusetts Institute of Technology, the Boston Museum of Fine Arts, and the Massachusetts General Hospital are recognized as fixed stars. Posterity will continue to count upon them for their great and various enrichments of the lives of men and women. To the Misses Hunt, to Mr. Milliken, and now to Miss Edwards, the generations yet unborn will owe a debt of thankfulness which these words are written to acknowledge in advance.

CONCERTO FOR TWO PIANOFORTES AND ORCHESTRA, IN E-FLAT MAJOR (K. 365)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart's Concerto for Two Pianofortes was composed in the year 1780. The orchestral accompaniment is scored for two oboes, two bassoons, two horns, and strings. When Mozart performed the work with Fräulein Josepha Aurnhammer in Vienna, November 23, 1881, he added two clarinet parts. The published edition also contains parts for two trumpets and timpani.

This concerto has been performed at the concerts of the Boston Symphony Orchestra, October 19, 1883 (with Mary E. O'Brion and Olga von Radecki, as soloists); February 18, 1910 (with Ernest Hutcheson and Harold Randolph); December 23, 1920 (with Guy Maier and Lee Pattison).

WHILE at Vienna in 1781, Mozart wished to perform music for two pianists at a concert with Josepha Aurnhammer, and accordingly wrote his father on June 27 asking him "Pray have copied for me the Sonata in B-flat, *à quatre mains,* and the two concertos for two pianos, and send them to me here without delay." Since there has survived only one concerto for two pianos in Mozart's long list of concertos for this instrument, Koechel conjectures that the other one here referred to was a rearrangement of the Concerto for three piano-

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fortes (K. 242). There are a number of sonatas for two pianists, one of them having been written especially for the November concert referred to above, and there performed with success. The three-piano concerto was composed in 1776 for the three Countesses Lodron, at Salzburg. The two-piano concerto, in the opinion of Otto Jahn, was probably composed for performance by Mozart and his sister.

"The Concerto," writes Jahn of the two-piano work, "is a well-arranged composition, clear and melodious as well as accurately constructed, with a free cheerful expression which is most strikingly shown in the fresh gaiety of the last movement." The biographer speaks in particular of the treatment of the two solo instruments. "In design and treatment it is essentially similar to the earlier triple concerto. There is no intention apparent of making the two instruments independent; the players emulate each other in the delivery of the melodies and passages, sometimes together, sometimes in succession, often breaking off in rapid changes and interruptions; the melodies are sometimes simply repeated, sometimes with variations so divided between the two instruments that neither can be said to have the advantage over the other. There are somewhat greater difficulties of execution than have been usual hitherto, a few passages, for instance, in octaves and thirds, but very modest ones; the passages generally have more variety and elegance. The orchestra is simply and judiciously, but very delicately treated, the wind instruments in sustained chords, as a foundation for the clavier passages; the effect of the *crescendo* and a greater attention to light and shade show the influence of Mannheim."

Fräulein Aurnhammer, Mozart's companion in the first Vienna performance, seems to have earned the very hearty dislike of the composer, a dislike hard to reconcile with his constant presence at her house, his several public appearances with her, and the pains he took to inform his father in voluminous letters of the general dreadfulness of the father, the mother, the daughter and their house. The letters on the subject reveal Mozart at his earthiest. "She is as fat as a peasant girl," he wrote, "and once seeing her is enough to make one wretched for the whole day. *Pfui, Teufel!*" He had nothing but contempt for the father. "Whenever we go for a walk together, he begs me not to mention in his wife's presence that we took a cab or drank some beer." As for Frau Aurnhammer: "She is a stupid, silly, chatterer," and "as ill-natured as she is stupid." The room in which the Aurnhammers urged Mozart to come and live with them was "fit for rats and mice, but not for human beings. The stairs need a lantern to light them at noonday, and the room might be called a cell. The wife herself called the house a rat's nest — in fact it was really awful."

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Perhaps it was the Fräulein's ability as pianist which induced Mozart to overlook so much. Her abilities were highly praised in Vienna, and indeed Mozart admitted "the young lady is a horror – but she plays divinely." If this was so, Mozart endured a good deal for the sake of an illustrious companion in performance. Josepha flirted with him, according to his own account, and was encouraged by her parents to do so. The Aurnhammers took care that it should be whispered about that the two were engaged. This must have been especially trying to Mozart, in that he was at the very moment on the verge of becoming engaged to Constanze Weber.

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PIERRE LUBOSHUTZ AND GENIA NEMENOFF

PIERRE LUBOSHUTZ, according to information furnished by his manager, is a Russian by birth, and a graduate of the Conservatory of Moscow. He made his début there as soloist at the Koussevitzky concerts. He has since made tours of Europe and America as recital artist and soloist. Genia Nemenoff, his partner in recent recitals, is his wife. Born in Paris of Russian parents, Genia Nemenoff studied at the Paris Conservatoire under Isidor Philipp. She made numerous tours through European cities. The two artists began playing music for two pianofortes for the entertainment of their friends. From this association there has developed their joint public concerts.

Pierre Luboshutz appeared in the Schubert Centennial Festival given by the Boston Symphony Orchestra in 1928, playing accompaniments when Hulda Lashanska sang groups of songs (November 16–17). Lea Luboshutz, a sister of the pianist, appeared with this orchestra in Prokofieff's First Violin Concerto, on December 14, 1928. Mr. and Mrs. Luboshutz gave a two-piano recital at a private concert of the Harvard Musical Association, November 26, 1937.

SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The most recent performances by this orchestra were at the Friday and Saturday concerts, October 21–22, 1938.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way – a vision that I still have, although I wonder whether it will ever have any other audience!"

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long

interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her.

~

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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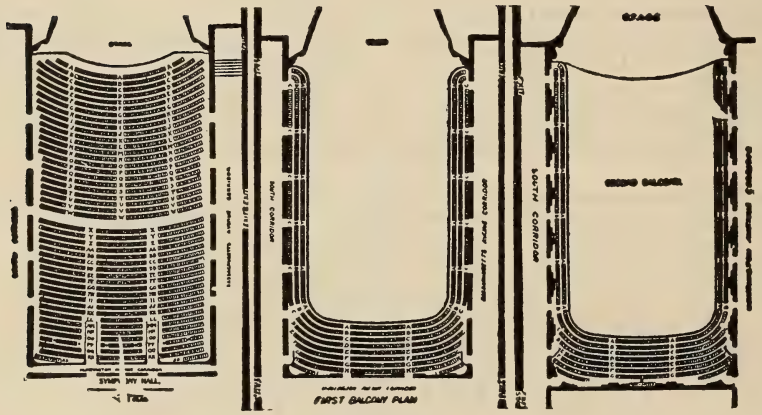
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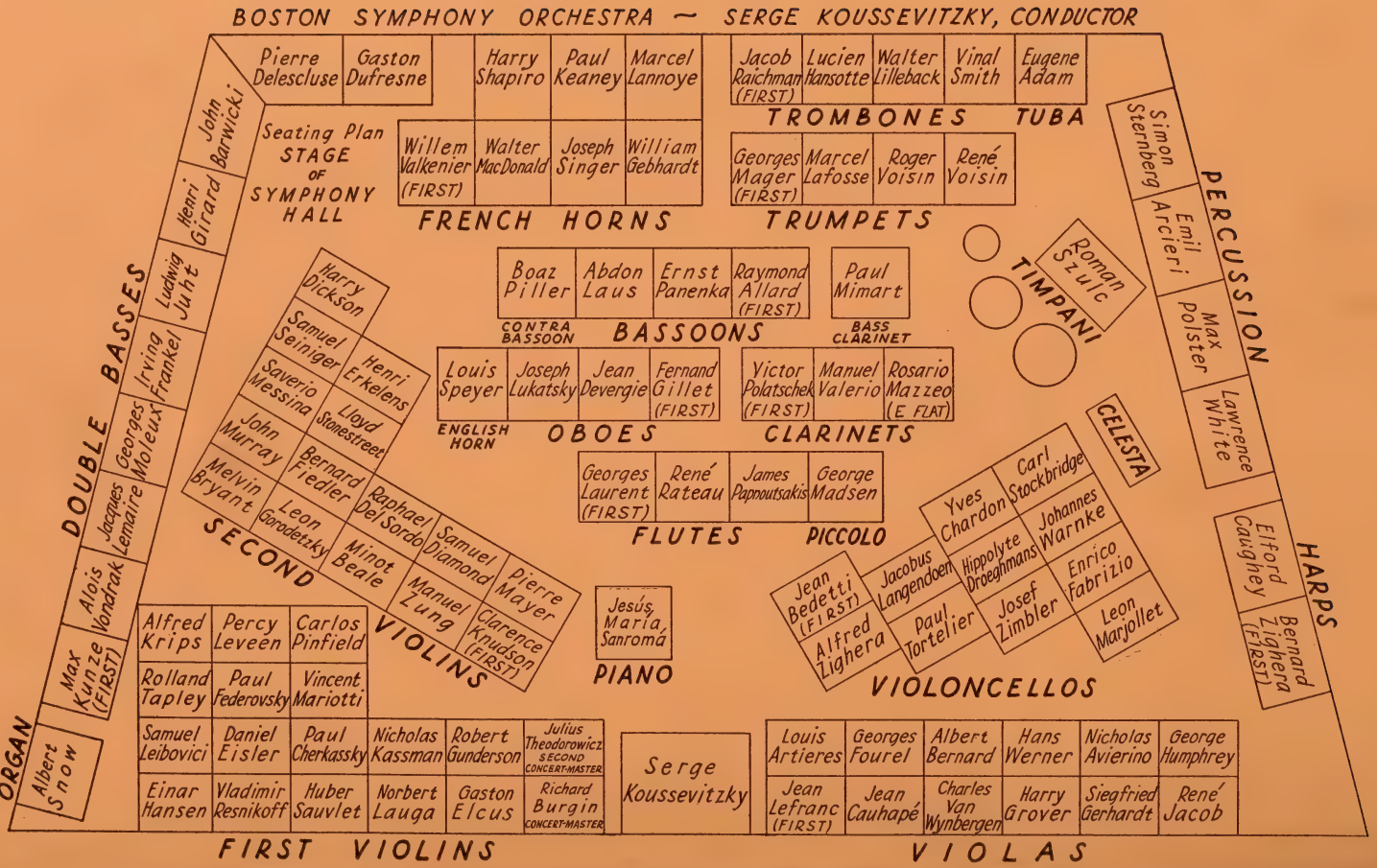


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Boston Symphony Orchestra

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RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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II. Adagio di molto
III. Allegro ma non tanto

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II. Andante con moto
III. Allegro: Trio
IV. Allegro

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SYMPHONIC DANCES

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The score of the "Symphonic Dances" is dated 1937. The first performance was given in London under the direction of the composer, December 3 of that year. The first performance in America was at a concert of the Chicago Symphony Orchestra, March 3, 1938, Hindemith again conducting.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, glockenspiel and strings.

IN THE year 1937, Hindemith began what he intended to be the music of a ballet for the dancer and choreographer, Leonide Massine. When the scheme for the ballet became fixed upon the subject of St. Francis of Assisi, he diverted his musical sketches to symphonic uses, and completed the present score in the autumn.* He thereupon conceived and carried out a quite different music for the ballet, which was entitled *"Nobilissima Visione."*†

* For this information we are indebted to Ernest R. Voigt of the Associated Music Publishers, Inc.

† *"Nobilissima Visione,"* a ballet depicting scenes in the life of St. Francis of Assisi, was first mounted at the Drury Lane Theatre in London, by Leonide Massine, and has figured in this season's American tour of the *Ballet Russe de Monte Carlo,* under the title "St. Francis." It was performed in Boston on November 9 of this year.



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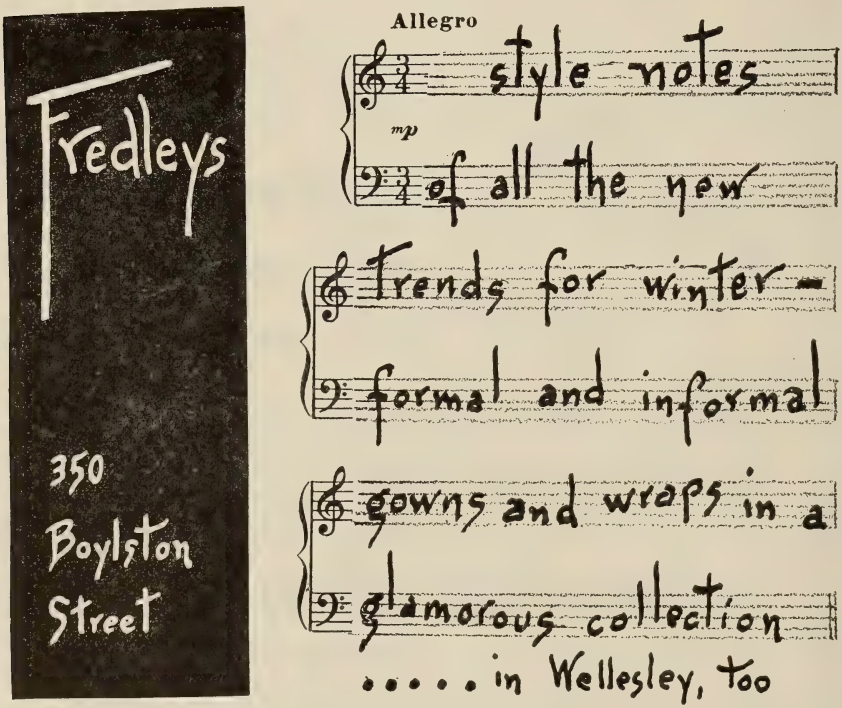
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The "Symphonic Dances," although less developed than a symphony, take a symphonic outline in the succession of movements, the scherzo coming before the slow movement. There follows a condensation of the analysis contributed to the programmes of the British Broadcasting Corporation Orchestra of London.

"The music opens with a slow introduction based on a march-like theme which is repeated with varying orchestration. This leads into the main first movement in quick 3-4 time. It is the most tuneful of the four. It is based on three themes of similar character. The first is introduced by the first violins and is treated fugally by the strings. The second is given mainly to the wood wind; the third is heard first on solo strings. A rhythmic transformation of the march theme in the introduction is announced by the trombones. This, and the first theme, are worked throughout the following sections, but the third reappears and brings the movement to a climax.

"The second movement corresponds to the Scherzo of a symphony. It opens with a striking motif, immediately followed by a theme of irregular rhythmic formation. Another subject is introduced by the first clarinet, and is developed, leading to some fine chords in the brass. After a recurrence of the first theme, a slower section is introduced, consisting of three parts, each punctuated by a pause on a common chord. Then we return to the first section of the movement in the original tempo, but transformed to 6-8 rhythm.

"The slow movement begins with a passage for strings, over which the first clarinet has an elaborate arabesque type of melody. Another melody is introduced





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as a flute solo. After a large climax, the movement closes with a quiet section, based on the clarinet and flute melodies.

"A rather slow introduction to the last movement has a vigorous theme on the strings and wood wind. This is developed in various sections of the orchestra, and succeeded by a theme of more purely harmonic character which leads into the Allegro. The main subject is a long melody given out by the 'cellos, violins, bassoons, and horn, accompanied by quick repeated notes. A subsidiary section leads to some forceful unison and octave passages on the strings, punctuated by outbursts on the wind. A quieter section follows in which the long melody appears as a bassoon solo, strings accompanying *pizzicato*. After more development of this theme, the introduction is reintroduced and its material subjected to further treatment, culminating in a brilliant passage for the whole orchestra, with which the work closes.

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms ap-

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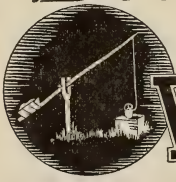
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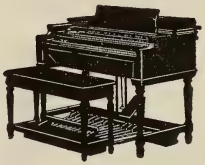
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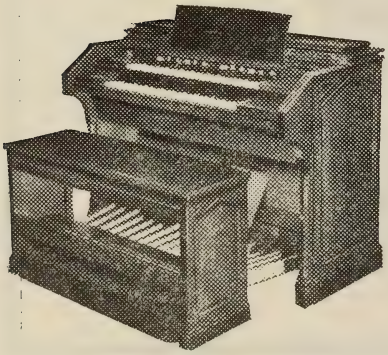
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proaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in pat-

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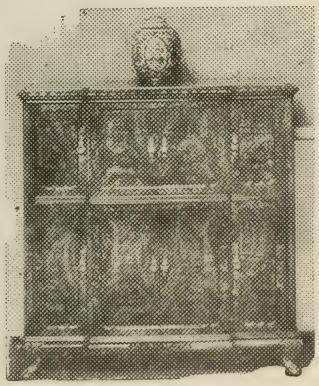
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terns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

The slogan *"Gebrauchsmusik,"* or "Utility Music," has become attached to him on account of his readiness to contribute music for every existing channel of propaganda in the interest of widening the circle of listeners. He has written music adaptable to the films, to brass bands, for the radio and other mechanical contrivances. He has provided pieces of progressive difficulty for educational work in instrumental ensembles, instrumental accompaniment for children's play, and the *"Lehrstück,"* a choral work in which the audience is supposed to take part.

"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding

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where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search for circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the form, the procedure, the boundaries are more or less prescribed,

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facility is no stigma, but expected and inevitable. The composer need not search for a vast thesis, wait for an emotional peak in his inner life, ponder some universal concept, and create a new and mighty form to express it in tone. If a sense of melody is alive within him, his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.

Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in

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the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.

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ANJA IGNATIUS-HIRVENSALO is making her first appearances in America at the present concerts. An artist of Finland, Miss Ignatius has studied in her own country and likewise at the school of Ottokar Ševčík at Pisek, Czechoslovakia. Besides appearances in Helsinki and other Finnish cities, she has toured Norway, Sweden, Denmark, and the principal cities of Germany. Miss Ignatius comes to America with the enthusiastic written endorsements of Jean Sibelius and Bruno Walter.

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Born December 8, 1865, at Tavastehus, Finland

Composed in 1903, the Violin Concerto of Sibelius had its first performance February 8, 1904, in Helsingfors, Viktor Novacek, soloist. In its final revision, made in 1905, the Concerto was performed in Berlin, October 19, 1905, by Carl Halir. The score was printed in the same year.

Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and at the concerts of the Boston Symphony Orchestra under Karl Muck, April 20, 1907. Subsequent performances here have been March 9, 1912 (Maud Powell); March 1, 1929, February 28, 1930, and February 16, 1934 (Richard Burgin); November 23, 1934 (Jascha Heifetz).

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

IT WAS in 1903 at Lojo, a year after the composition of his Second Symphony, that Sibelius drafted his violin concerto, the composer's only work in this form. The Concerto was originally intended for Ferenc von Vecsey, but was first played by Viktor Novacek at the concerts of the Helsingfors Orchestra, in 1904.

"In October, 1905," wrote Sibelius for Karl Ekman, "my violin concerto, in its revised and final form, stood its baptism of fire in

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Germany at a concert in the Sing-akademie in Berlin. The solo part was played by Carl Halir and the accompaniment was conducted by none other than Richard Strauss. As an instance of Strauss' extraordinary conscientiousness in performing the works of other contemporary composers it should be mentioned that he had three rehearsals with the orchestra for practising the accompaniment. But the violin concerto requires it."

The concerto, which followed closely upon the Second Symphony, has been called by Mr. Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a

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similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the *cadenza* precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, *cantabile* melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a preceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

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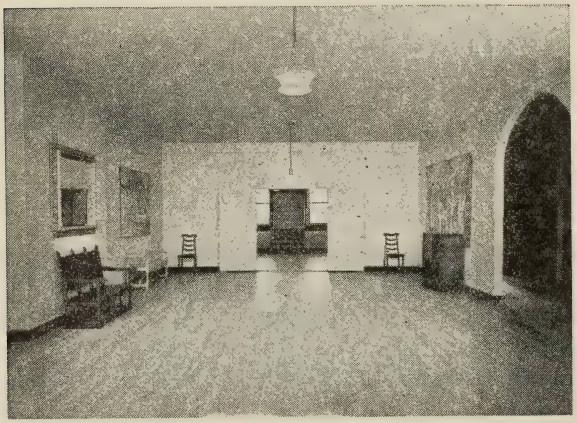
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I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral *tutti* brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long *tutti* passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. *Adagio di molto,* B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, *ma non tanto,* D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

THE sketchbooks indicate that Beethoven worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches

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show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt.

Beethoven's Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Con-

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

sisting entirely of " new and unheard " music of Beethoven, it began with the Pastoral Symphony (there numbered " 5 "), the Aria, "Ah, perfido " (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: " I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

~

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick

as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl."

As a matter of fact, a programme for the Fifth Symphony has long since become anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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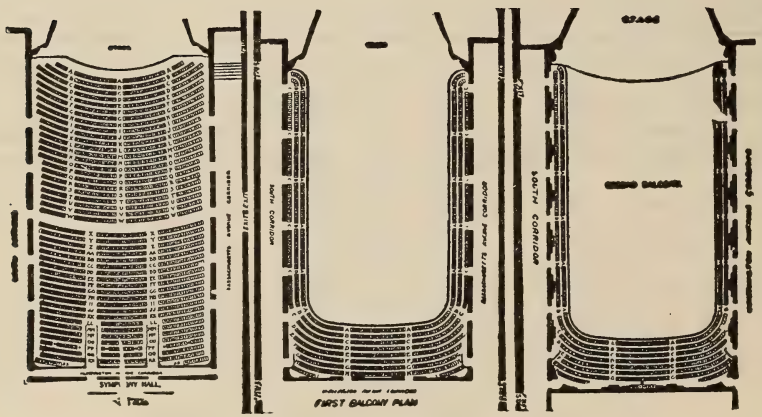
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Third Programme

MONDAY EVENING, JANUARY 16, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, JANUARY 17, *at* 3 *o'clock*

GEORGES ENESCO *Conducting*

MOZART.....Symphony in D major ("Haffner") Koechel No. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

LIPATTI.....**"Chef cu lăutari"**

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ENESCO.....Suite for Orchestra, No. 2

Overture
Sarabande
Gigue
Menuetto grave
Air and Bourrée

ENESCO.....Roumanian Rhapsody, No. 1 in A major, *Op.* 11

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GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

ENESCO was born in provincial Roumania, the son of a farmer. He heard music about him as a child, but had no opportunity for systematic instruction. His father obtained for him a small violin, and it is told that he played by ear the tunes he heard at village weddings, picked up notation from a wandering musician, and made tunes of his own. The father, who was quick to appreciate the talents of the boy, took him in his seventh year to Vienna and to Joseph Hellmesberger, the head of the Vienna Conservatory. That musician was disinclined at first glance to consider a small child as candidate for the august institution, but on hearing the boy play accepted him at once and took him to live in his own house.

The young and impressionable Enesco was now in the center of a busy musical life of another sort. There were rehearsals of chamber music at his teacher's house, and performances by the Hellmesberger Quartet, when he listened with eager interest to the quartets of Haydn, Beethoven, Schubert, Schumann and Brahms. The first performance of Brahms' Clarinet Quintet took place in the Hellmesberger living room in the composer's presence. Enesco heard and noted the tempi of Brahms as he wished them, and the "authentic" tempi of the sym-



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phonies of Beethoven as performed at the concerts of the Hof-Kapelle, under the direction of Hellmesberger. Hellmesberger's father, Joseph Senior, was the son of the Joseph Hellmesberger who knew Beethoven and played in the orchestra under him, and such traditional points were carefully preserved and handed down in the family. "I used to go to the opera rehearsals also," Enesco once said to an interviewer. "I had a seat behind the kettledrums and heard all the Wagner operas that way. You know Richter, the friend of Wagner, and one of the greatest Wagnerian conductors, came to Vienna in 1888, only four years after Wagner's death, when the interpretations he had heard from his master were still fresh. Those also I heard." Enesco has remembered these experiences in his later career as conductor.

He took the first prizes for harmony and violin at the Conservatory when he was eleven. He became violinist in one of the orchestras, and during choral concerts which his master conducted, sat among the singers studying the score. Enesco composed sonatas and other works in the smaller forms in these boyhood years — music inevitably colored with the styles of Wagner and Brahms. He was under the spell of both those composers in a day when most people, as a matter of course, exposed the one and rejected the other.

The father of Enesco took the boy to Paris in 1893 where, over-

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coming technical objections which were not musical ones, he was admitted to the *Conservatoire*. There he studied violin with Marsick, composition with Massenet and Fauré, fugue and counterpoint with Gédalge. Again he took honors both in violin and in counterpoint and fugue. A concert of his chamber music and songs was given in 1897. His talents came to the attention of Édouard Colonne through the praises of Fauré, Massenet and Saint-Saëns. Colonne asked if he had composed an orchestral work, was shown the *"Poème Roumain,"* and brought it out at a Châtelet concert, February 6, 1898. Enesco, or "Enescou" as he is called in France, came thenceforth to favorable public attention. He was soon famous through Europe, both as a violinist and as a composer. He also was active as a conductor in those years, and was able to take his place as a pianist or 'cellist. His original music, having had its Viennese phase, was in turn influenced by the French school.

Enesco returned to his own country at the outbreak of the World War, and was long active from that time in the promotion of music in Bucharest, where he conducted the Philharmonic Orchestra, organized concerts for modern music, and brought forward young Roumanian composers of talent. He first visited the United States early in 1923, appearing as conductor and as violinist. On January 19-20 of that year, he conducted his First Suite at concerts of the Boston

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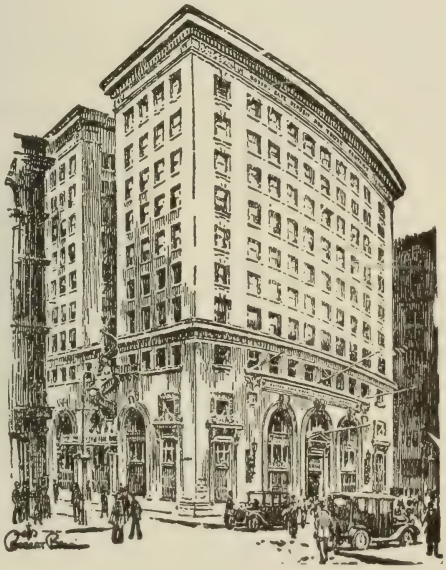
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Symphony Orchestra, and appeared as soloist in the Violin Concerto of Brahms. He was guest again at these concerts March 5, 1926, when he appeared in Chausson's *Concert* for Violin, Piano and String Quartet.

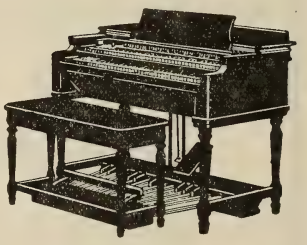
On March 18-19, 1938, Mr. Enesco as guest conductor of this Orchestra presented Haydn's Symphony in D major, No. 104; Alessandresco's Symphonic Poem, "Actæon"; his own Second Suite for Orchestra, and his First Roumanian Rhapsody. Other performances of his music at these concerts have been as follows:

Symphony in E-flat, *Op.* 13, October 22, 1915; October 15, 1920.
Suite for Orchestra, *Op.* 9, April 1 and December 30, 1911; October 31, 1914; October 17, 1919; January 19, 1923.
Roumanian Rhapsody, A major, *Op.* 11, No. 1, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917; November 19, 1920.

Enesco conducted series of concerts of the New York Philharmonic Symphony Society in the seasons 1936-37, and 1937-38.

Early orchestral works of Enesco include the *"Poéma Româna,"* which he published as his *Op.* 1; a "Symphonie Concertante" for 'Cello and Orchestra, *Op.* 8. The first suite was published as *Op.* 9; the second, of which the score was lost in the Revolution, in 1915, and recovered in 1922, is listed as *Op.* 20. The composer, having similarly lost sketches for a third suite, has nevertheless remembered several of the themes, and recently completed a third suite, entitled

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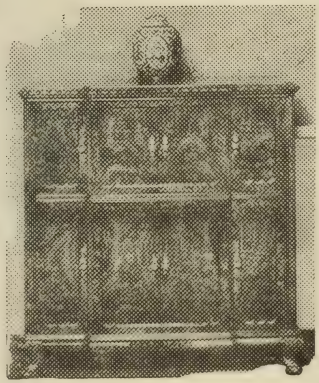
STEINERT HALL 162 BOYLSTON STREET

"Villageoise" Op. 27, No. 1, which is scheduled to have its first performance at the concerts of the New York Philharmonic Symphony Society on February 2 and 3. Enesco has started upon a fourth suite, of which parts of two movements were written twenty-five years ago. The title of this suite is to be *"Chatelaine,"* with movements of chivalric suggestion. Of the *"Trois Rapsodies Roumaines," Op.* 11, which were announced in 1908, only two were composed. Mr. Enesco has no immediate intention of writing a third. In addition to the Symphony in E-flat, *Op.* 13, there have long existed in the manuscript two further symphonies. The second in order has been performed in Bucharest, but is being held for revision. The third, in C major, with choral finale, is entitled a *"triptyque symphonique,"* and is described as following a scheme similar to Liszt's Dante Symphony. It was performed at a Colonne concert in Paris, February 26, 1921. A Fourth Symphony in E minor is in course of composition.

Enesco has composed a four-act opera, *"Oedipe,"* after Sophocles, which was produced in Paris, March 13, 1936.

Chamber music includes Intermezzos for wind instruments, *Op.* 12; a "Dixtuor" for Wind Instruments, *Op.* 14; Octet for Strings, *Op.* 6; Quartet for Piano and Strings, *Op.* 16; Three Sonatas for Violin and Piano. There is a Sonata, and Two Suites for Piano Solo; Variations for two pianos; and several songs.

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, and January 20, 1933, Albert Stoessel conducting.

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund

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3. "Nutcracker" Suite (Tchaikovsky)	Philadelphia Orchestra Leopold Stokowski, *Conducting*
4. Seventh Symphony (Beethoven)	New York Philharmonic Arturo Toscanini, *Conducting*
5. "New World" Symphony (Dvořák)	Philadelphia Orchestra Leopold Stokowski, *Conducting*
6. Symphony No. 1 (Brahms)	Philadelphia Orchestra Leopold Stokowski, *Conducting*
7. Symphony No. 6 (Tchaikovsky)	Philadelphia Orchestra Eugene Ormandy, *Conducting*
8. "Scheherazade" (Rimsky-Korsakov)	Philadelphia Orchestra Leopold Stokowski, *Conducting*
9. Symphony No. 2 (Sibelius)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
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according to the critic—

MOSES SMITH, music editor of the Boston Transcript selects, without order of preference, ten favorite RCA Victor Red Seal Albums of 1938

The St. Matthew Passion (Bach)	Boston Symphony Orchestra Assisted by Harvard Glee Club and Radcliffe Choral Society Serge Koussevitzky, *Conducting*
Symphony No. 5, in E-flat Major (Sibelius)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
Concerto No. 2, in G minor (Prokofieff)	Heifetz Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
"Lieutenant Kije," Suite (Prokofieff)	Boston Symphony Orchestra Serge Koussevitzky, *Conducting*
Don Giovanni—Complete (Mozart)	Glyndebourne Festival Opera Company — with orchestra Fritz Busch, *Conducting*
"Ah, Perfido!" (Beethoven)	Kirsten Flagstad Philadelphia Orchestra Eugene Ormandy, *Conducting*
Sonata No. 2, in F major, Op. 99 (Brahms)	Casals and Horszkowski — 'Cello and Piano
Sonata in A major (Franck)	Heifetz and Rubinstein — Violin and Piano
Symphony No. 13, in G major (Haydn)	NBC Symphony Orchestra Arturo Toscanini, *Conducting*
Symphony No. 2 (Schumann)	Philadelphia Orchestra Eugene Ormandy, *Conducting*

RD OF THE YEAR
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Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, *"Die Entführung aus dem Serail,"* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profit; and now I have to write a new symphony! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something

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every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening allegro ready:

"You will make a wry face when you see only the first *allegro;* but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante,* and the last movement: if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a

* *"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."*

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new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale,* an improvization by Mozart, and, interspersed, four arias by various singers.

"The first *allegro,*" wrote Mozart, in dispatching the symphony to his father, "must be fiery [*'recht feurig'*], and the last as quick as possible." De Saint-Foix detects in the hard glitter and sturdiness of the principal theme an injection of the spirit of Handel and Bach, whose

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music Mozart had been recently studying. The composer in this "symphony-serenade," as the French scholar calls it, permits himself for the first time a real dramatic impact, "a thematic and harmonic hardness," but hastens to make amends for his audacity in the *andante,* where he "recaptures the normal tone of the Salzburg Serenade, with its soft charm and graces." This movement gains in allure by its unassuming front and guise: the oboes, bassoons and horns alone are matched with the strings. The brightness of the minuet, with its restored trumpets and drums, is relieved by a gentle trio with a melody in undulating thirds. The finale, so the structural experts have pointed out, is really in sonata form, however much it sounds like a rondo. The deception is contrived by the repeated and straightforward recurrence of the principal theme. As the composer penned the movement, he must have found it hard to exclude from his thoughts the lilting measures of the *"Seraglio."* He had attended the several performances of his new opera at the Burgtheater. With the next post-day in mind as the admonitory "dead line" for the serenade for provincial Salzburg, there was nothing more natural and nothing more permissible than that a tune from the opera should find its way into the new score. It is there, plainly enough, in the *finale,* where Osmin is briefly revealed, singing his famous air from the last act, *"Ach, wie will ich triumphiren."*

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"CHEF CU LĂUTARI"

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By DINU LIPATTI

Born in Bucharest, March 19, 1917

The orchestration of this piece is as follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, triangle, piano, and strings.

THIS piece is the final number of an orchestral suite in three movements which bears the title *"Sătrarii."* The suite was composed in 1934, and performed in Bucharest in the same year. The three movements are entitled on the score:

I. Vin Sătrarii
(*L'Arrivée des Tsiganes*)

II. Idilă la Floreasco
(*Idylle à Floreasco*)

III. Chef cu lăutari
(*Ivresse*)

"Sătrarii" is a term for gypsies (literally "tent dwellers"); *"Floreasco"* is a poor suburb of Bucharest; *"Chef,"* also current as a Turkish word, is the Roumanian for "good-humor, disposition," and in its use as a verb signifies "to be intoxicated, to rejoice."

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Dinu Lipatti (Dinu is a diminutive of Constantine) began to play the piano by ear at the age of four. At eight he took his first lessons with Michel Jora, who later became his teacher in composition. He continued his study of the piano with Madame Florica Musicesco. At fourteen he completed his course at the Conservatory of Bucharest, and two years later, in 1933, he won the Second Grand Prize at the *Concours International* of piano at Vienna. Then, after having played a number of times in Bucharest with the Philharmonic Orchestra and with Georges Enesco in sonata recitals, Lipatti went to Paris in 1934 to complete his musical preparation. He studied with Nadia Boulanger, Paul Dukas and Alfred Cortot. Lipatti has composed a Piano Concerto and a Sonatina for Violin and Piano. Both of these works have been played in Paris by the composer, who is a pianist of considerable reputation. In performances of the Sonatina, Georges Enesco has taken the violin part.

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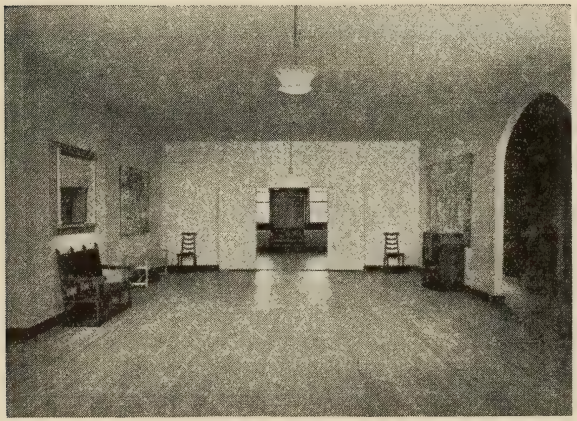
By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Composed between August 12 and October 14, 1915, this suite had its first performance by the Symphony Orchestra at Bucharest in the following year. Its first performance outside of Roumania was at a concert of the Philadelphia Orchestra, February 19, 1926. Mr. Enesco conducted it at the concerts of the Boston Symphony Orchestra, March 18, 1938.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, piano, harp, timpani, bass drum, cymbals, snare drum, tambourine, triangle, castanets, tam tam, glockenspiel and strings. The dedication is to "The Orchestra of the Ministry of Public Instruction of Bucharest, and to its Director, Démètre Dinico."

WHEN Roumania entered the World War in 1916, certain manuscripts and other irreplaceable treasures of Roumania were put in a sealed box which was sent to Moscow for safety. Several scores of Enesco, including the manuscript of his second suite, composed the year before, were entrusted to this box. After the turmoil of the Revolution, the box could not be found, and it seemed for years that the manuscripts had been lost. At last, in 1924, they were discovered in



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Moscow by the Ambassador from France. The manuscripts were duly returned to the composer through the efforts of the French Ministry of Fine Arts. Enclosed were, in addition to the present Suite, the Second Symphony, a quartet with piano, songs and works for piano solo, also sketches for a third orchestral suite. The composer has denied that his second suite makes use of any Roumanian folk themes. It is indeed based upon the 18th-century succession of the dance suite. The movements are as follows: Overture: *Allegro ben moderato,* 4-4; Sarabande: *Moderato sostenuto,* 3-4; Gigue: *Vivace, ma non troppo,* 6-8; Menuet Grave: *Ben moderato,* 3-4; Air: *Andante mesto,* 7-8; Bourrée: *Tempo di Bourrée.*

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Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 20, *at* 2:30 *o'clock*
SATURDAY EVENING, JANUARY 21, *at* 8:15 *o'clock*

RICHARD BURGIN *Conducting*

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47
I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo
(*First performances in Boston*)

INTERMISSION

BACH.....Toccata and Fugue in D minor (Dorian) for Organ, transcribed for Orchestra by Alexander Tansman

LANGENDOEN.....Improvisations for Orchestra
I. Unisono
II. Capriccio
III. Pastorale and Procession
IV. Burleska
(*First performances in the United States*)

LISZT.....“Les Préludes,” Symphonic Poem No. 3 (after Lamartine)

Symphony Hall

MONDAY EVENING, FEBRUARY 20, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, FEBRUARY 21, *at* 3 *o'clock*

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ROUMANIAN RHAPSODY IN A MAJOR, *Op.* 11, No. 1

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Georges Enesco composed two Roumanian rhapsodies which have been published — in A major and D major, respectively. Both were first played at a concert of Pablo Casals in Paris, February 16, 1908. The first of the rhapsodies has been performed by the Boston Symphony Orchestra, February 16, 1912, March 6, 1914, December 10, 1915, October 19, 1917, and November 19, 1920.

This Rhapsody is scored for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, side drum, triangle, cymbals, two harps, and strings. It is dedicated to B. Crocé-Spinelli.

THE composer has used authentic folk-songs of his country in this rhapsody. They are stated and repeated with intensified orchestration rather than developed. The first tune, which takes shape from fragmentary phrases of the clarinets and oboes, and reaches full statement by the strings, is succeeded by another melody in 6-8 rhythm, of rhapsodic character, given to the strings and interspersed with descending chromatic scales in the wood wind. A third theme is also set forth

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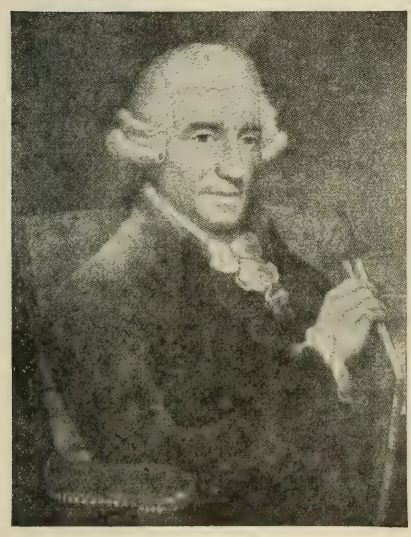
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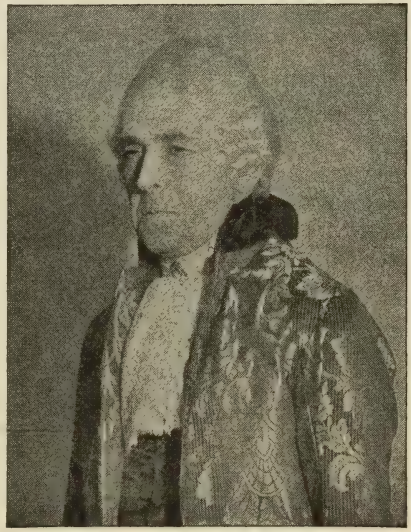
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(Tenor: COLIN O'MORE)

PROKOFIEFF "Peter and the Wolf," an Orchestral Fairy Tale
(***Narrator: Richard Hale***)

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LANNER "Die Schönbrunner," Waltzes

STRAUSS "Wiener Blut," Waltzes
"Frühlingstimmen," Waltzes

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RAVEL "La Valse," Choreographic Poem

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by the strings, punctuated by strokes on the cymbal. These tunes are made much of until the entrance of a fourth of more ponderous accents, where the almost invariable tonality of A major is relieved by the relative minor. There is still another tune in which the flutes have an elaborate accelerated passage. The Rhapsody draws to its close with lively and brilliant measures of dance-like character which are extensively used.

Mr. Enesco has this to say about musical origins in his country:

"Contrary to the general idea, Roumania is not a Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. So entirely, indeed, has the preservation of its identity seemed to absorb its energies, that it has hitherto found little leisure for the cultivation of the arts. Most of the creative work by Roumanians has been done within the past fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk-songs, introduced by the members of these remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply oriental character of our own folk-music derives from these sources, and possesses a flavor as singular as it is beautiful."

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Sonata, *Op.* 111 *Beethoven*
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Four Études, *Op.* 25 *Chopin*
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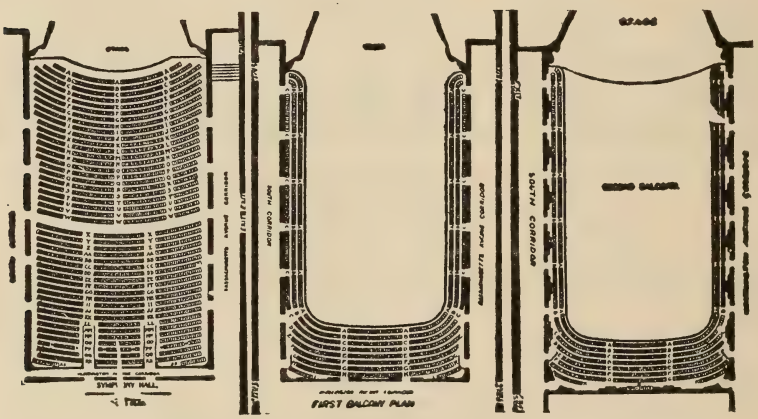
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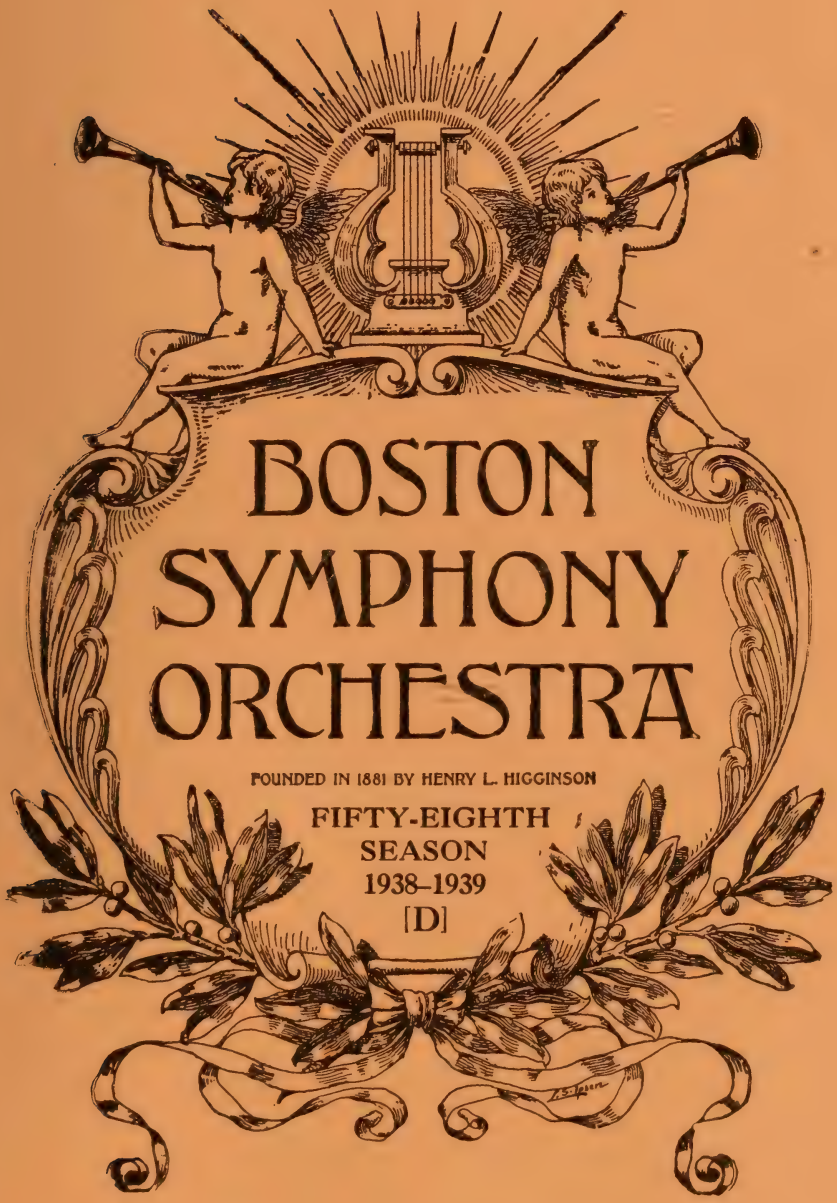
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Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
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Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
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Symphony No. 8 in F major	Beethoven
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with historical and descriptive notes by

JOHN N. BURK

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Edward A. Taft
Chairman, Friends of the
Boston Symphony Orchestra.

Fourth Programme

MONDAY EVENING, FEBRUARY 20, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, FEBRUARY 21, *at* 3 *o'clock*

MOZART.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Peter and the Wolf,” an Orchestral Fairy Tale for Children, *Op.* 67

Narrator: RICHARD HALE

INTERMISSION

SCHUMANN.....Concerto for Pianoforte in A minor, *Op.* 54

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

RAVEL.....“La Valse,” Choreographic Poem

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FURNITURE AND RUGS . . . ANNEX

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart

* C major (K. 200). G minor (K. 183), A major (K. 201), D major (K. 202).



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must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen – he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies – by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight – a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart



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never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to

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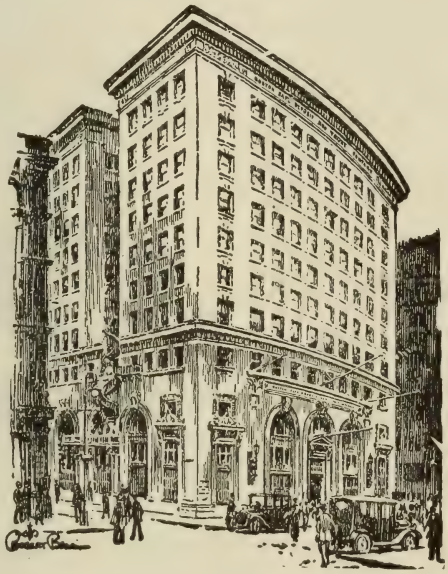
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them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at

* *"W. A. Mozart; Sa vie musicale et son œuvre de l'enfance à la pleine maturité (1756–1777)."*

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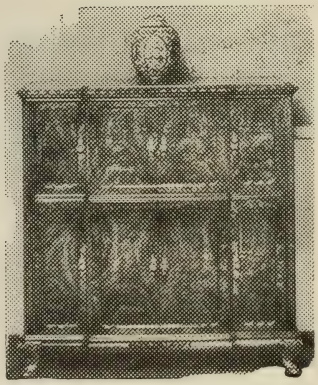
Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

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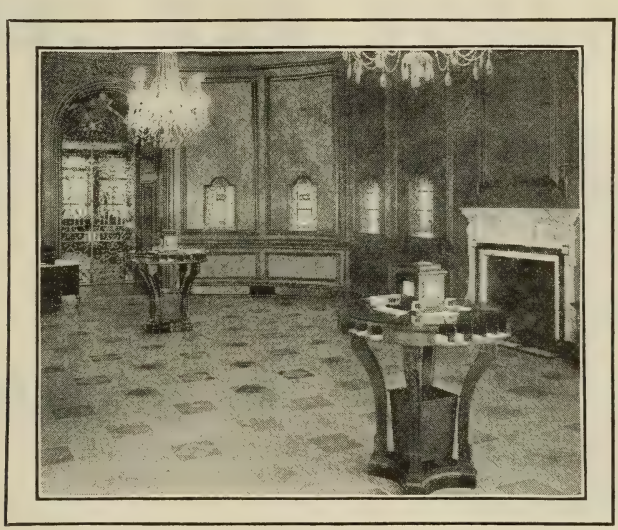
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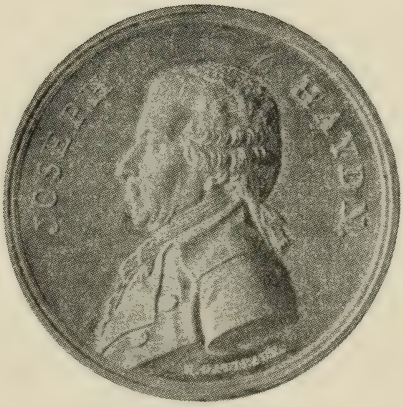
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The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator. There were performances at the Pension Fund concerts of this Orchestra in Symphony Hall, Boston, February 1, and New York, February 8, 1939.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score of "Peter and the Wolf": "Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting

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of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann completed his Pianoforte Concerto in 1845. It was first performed in Dresden on December 4 of that year, Clara Schumann soloist, and Ferdinand Hiller conductor. The orchestral parts were published in 1846, the score in 1862. The dedication is to Ferdinand Hiller.

Early performances in America were noted by Philip Hale:

"Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

"Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859."

Performances in Boston by the Boston Symphony Orchestra have been as follows: October 6, 1882 (soloist, Carl Baermann); November 25, 1887 (Carl Baermann); January 10, 1890 (Anna Steiniger-Clark); March 2, 1892, benefit concert (I. J.

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Paderewski); April 16, 1897 (Rafael Joseffy); February 15, 1901 (Adele Aus der Ohe); February 13, 1903 (Fanny Bloomfield-Zeisler); February 24, 1905 (Ernest Schelling); February 2, 1906 (Harold Bauer); December 21, 1909, Pension Fund (Olga Samaroff); November 24, 1911 (Harold Bauer); March 28, 1913 (Norman Wilks); December 12, 1913 (Josef Hofmann); December 22, 1916 (I. J. Paderewski); February 25, 1921 (Benno Moiseiwitsch); December 8, 1922 (Olga Samaroff); April 3, 1925 (Alfred Cortot); December 16, 1927 (Myra Hess); February 26, 1933, Pension Fund (Myra Hess).

There have been the following performances in the Monday and Tuesday series: Monday, February 22, 1926 (Irene Scharrer); Monday, December 2, 1929 (Martha Baird); Monday, December 12, 1932 (Eunice Norton); Tuesday, March 5, 1935 (Jesús María Sanromá).

The orchestral portion of the Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

MORE than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have gotten very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a *"Phantasie* in A minor," which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages

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toward the full, three-movement form. The *"Phantasie"* was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B-flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new *"Phantasie"* with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skilfully interwoven with the orchestra — it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to

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play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the Orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846 – Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the Concerto was performed by Clara at Vienna just a year later (January 1, 1847) Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight ap-

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probation." Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was concert master, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos — I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was

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that she must not expect from her husband piano music "for virtuosos." Even in their early friendship, shallow display pieces of the period had a grudging place upon her programmes, and at length gave way altogether to such composers as Bach, Beethoven, Chopin, and of course Schumann. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, far-fetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief *intermezzo* (*andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the 'cellos that sing it, leads directly into the final rondo (*allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.

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Myra Hess was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American debut until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. At the Friday and Saturday series, she appeared in Schumann's Concerto on December 16, 1927, and in Brahms' Concerto No. 1 in D minor, April 15, 1932, and Brahms' Second Concerto, April 9, 1937. She performed Beethoven's Fourth Concerto with this Orchestra at a Monday evening concert, March 30, 1925, and at a Tuesday afternoon concert, February 10, 1931, and in this series February 15, 1935. She was soloist at a Pension Fund concert, February 26, 1933, playing Schumann's Concerto.

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Sonata quasi una Fantasia, Op. 27, No. 2 ("Moonlight" Sonata)	Beethoven
Fantaisie Impromptu in C-sharp minor, Op. 66 Valse in A-flat major, Op. 64, No. 3 Nocturne in B major, Op. 62, No. 1	Chopin
Carnaval, Op. 9	Schumann
Waldesrauschen Liebestraum in A-flat major Mephisto Valse	Liszt

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"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935. *"La Valse"* was performed at the Pension Fund concert of February 1 this year.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

* Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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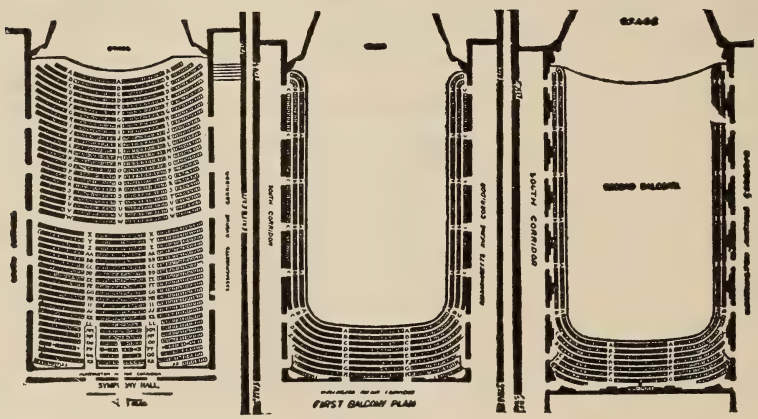
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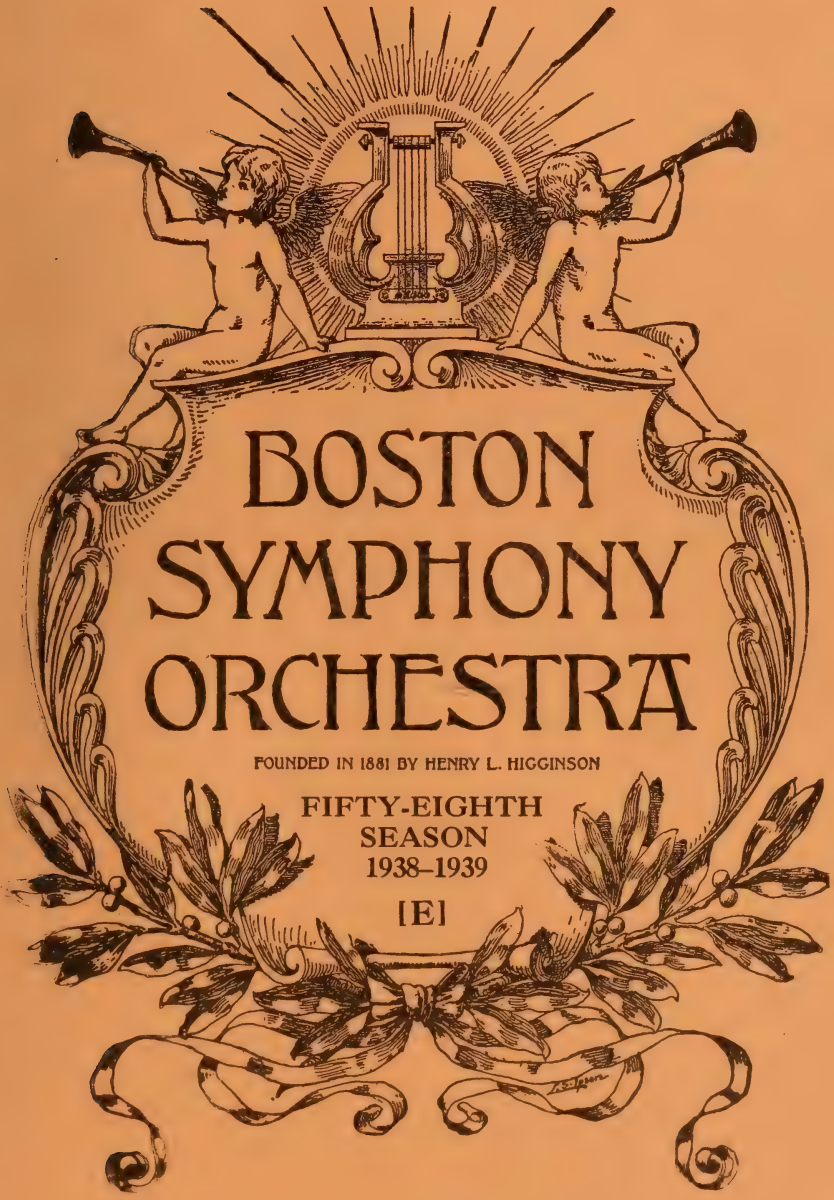
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RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.

HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
ZUNG, M.
BEALE, M.
GORODETZKY, L.

MAYER, P.
DIAMOND, S.
DEL SORDO, R.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
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SEINIGER, S.
DICKSON, H.

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ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

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ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
FRANKEL, I.
JUHT, L.
GIRARD, H.
DUFRESNE, G.
DELESCLUSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
RATEAU, R.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

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PANENKA, E.
LAUS, A.

Piccolo

MADSEN, C.

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SPEYER, L.

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MIMART, P.

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PILLER, B.

Horns

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MACDONALD, W.
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Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
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MAGER, G.
LAFOSSE, M.
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HANSOTTE, L.
LILLEBACK, W.
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Harps

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Interlude, Act I
Interlude, Act II

BLOCH.....Three Jewish Poems

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JORDAN'S MARCH HOUSEWARES SALE . . . THIRD FLOOR . . . ANNEX

ERNEST BLOCH spent his boyhood in Geneva, where he was born on July 24, 1880. He had his first musical instruction from Jacques-Dalcroze, and studied violin with Louis Rey. At sixteen he went to Brussels to continue with Eugene Ysaye, with F. Schörg, and with F. Rasse as his master in composition. After three years he went to Frankfort-on-the-Main, to study composition with Iwan Knorr. Bloch has spoken with special veneration of Knorr: "He was a profoundly great pedagogue. He taught me the greatest thing of all — he taught me to teach myself. The true teacher will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my C-sharp minor symphony in Munich, and then went to Paris."

The young man shortly returned to Geneva in 1904, where circum-

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stances compelled him to take charge of his father's business. Nevertheless, he had composed *"Historiettes au crépuscule,"* and followed this in Geneva with the symphonic poem *"Hiver — Printemps"* (1905). There was also his *"Poèmes d'Automne"* for voice and orchestra, of 1906. The opera "Macbeth," produced in 1910, was written six years before. In 1909–10, Bloch conducted subscription concerts at Lausanne and Neuchâtel, and from 1911 to 1915 was upon the faculty of the Conservatoire at Geneva.

In 1913, he wrote what was to be the first of a series of musical works of consciously Jewish character, the "Three Jewish Poems." There followed two Psalms for soprano and orchestra, a Psalm for baritone and orchestra, the Symphony "Israel," the Rhapsody "Schelomo," and the String Quartet in B minor, all composed by the year 1916.

Bloch first came to America in that year as conductor for the dancer Maud Allan. When the company was stranded in the Midwest, he found himself an unknown musician in a strange country. A performance of his Quartet by the Flonzaleys in New York, a programme of his works presented by the Friends of Music in New York, and an invitation to conduct his "Three Jewish Poems" at the Boston Symphony concerts, each of them in the season 1916–17, drew attention to his qualities as composer. In 1920 he founded the Cleveland

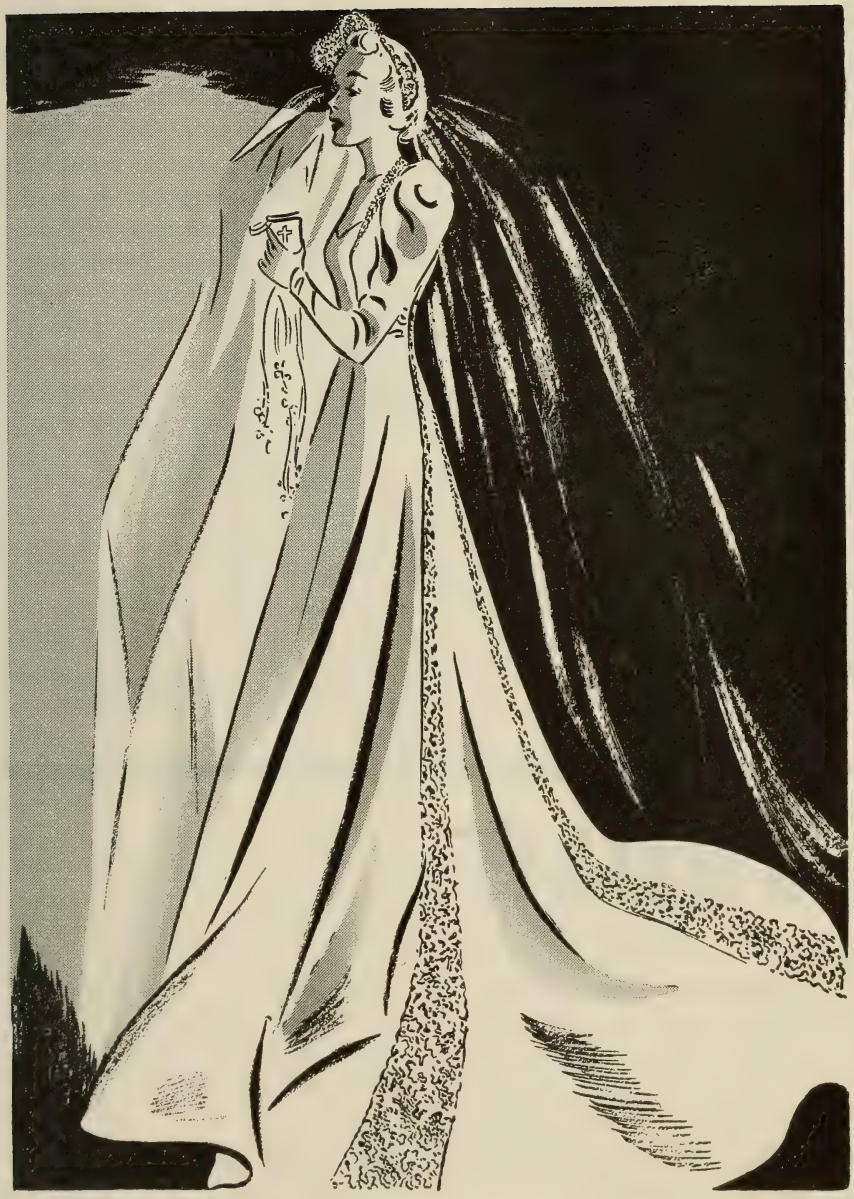


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STEARNS

Institute of Music, which he directed until 1925. He was director of the San Francisco Conservatory 1925–1930. He has since made his home alternately in France, Switzerland, and this country, devoting his time to composition. His works include a Suite for Viola (1920); a *Concerto Grosso* for String Orchestra with Piano (1924); Four Episodes for chamber orchestra (1926); "America," completed in 1926; "Helvetia," completed in 1929. Another work, for 'cello and orchestra, "Voice in the Wilderness," was completed in 1936. A symphonic suite, "Evocations," and a Violin Concerto are of the year 1937. Mr. Bloch's principal choral work is his "Sacred Service" for baritone, mixed chorus and orchestra, published in 1932. His chamber music is extensive, including, besides the work mentioned above, a Violin Sonata (1920), a Piano Quintet (1924), *"Poème Mystique"* for violin and piano (1924), Piano Sonata (1935), and pieces for violin, for 'cello, and for piano solo.

There follows a list of Bloch's work performed by this orchestra:

1917, March 23.	"Three Jewish Poems." (Conducted by the composer.)
1919, November 14.	Two Psalms for Soprano and Orchestra. (Pierre Monteux, Conductor; Soloist, Povla Frijsh.)
1921, April 29.	"Hiver – Printemps," Two Poems for Orchestra.
1923, April 13.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Jean Bedetti.)

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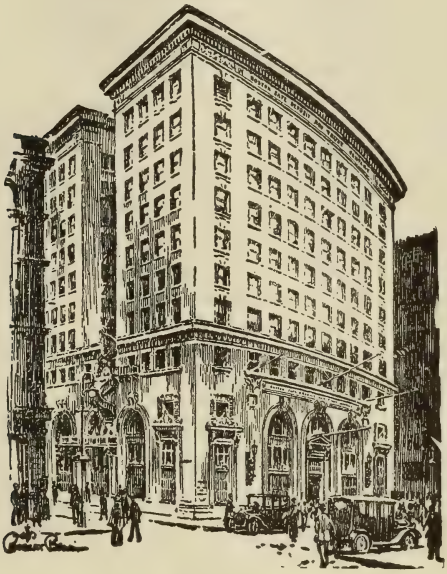
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1925, December 11.	Suite for Viola and Orchestra. (Serge Koussevitzky, Conductor; Soloist, Jean Lefranc.)
December 24.	Concerto Grosso for String Orchestra with Piano Obbligato. (Jesús María Sanromá.)
1926, April 16.	"Three Jewish Poems."
1927, November 18.	"Three Jewish Poems."
December 29.	Four Episodes for Chamber Orchestra.
1928, December 21.	"America," An Epic Rhapsody. (Harvard Glee Club and Radcliffe Choral Society.)
1929, January 25.	"America," An Epic Rhapsody. (Harvard Glee Club and Radcliffe Choral Society.)
December 27.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Felix Salmond.)
1933, December 15.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Jean Bedetti.)
1936, February 7.	"Three Jewish Poems."
1939, January 27.	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra. (Gregor Piatigorsky.)
March 17.	Two Interludes from "Macbeth."
	"Three Jewish Poems."
	"America."

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TWO SYMPHONIC INTERLUDES (Acts I and III) from the Lyric Drama "Macbeth"

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed "Macbeth" in the years 1904–09, a lyric drama in a prologue and three acts; book by Edmond Fleg (after Shakespeare). The first production was at the Opéra-Comique in Paris, November 30, 1910.

The composer has recently extracted from the score the two interludes which are here having their first performance in concert form. The orchestration of these interludes calls for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, tam-tam, and strings.

After the initial presentation of "Macbeth" in Paris in 1910 (there were then sixteen performances), the opera lay unplayed for twenty-eight years. Last spring (March 1, 1938) the *Teatro Reale San Carlo* in Naples revived Bloch's early work with conspicuous success.

Mr. Bloch points out the place of each interlude in the opera:

Symphonic Interlude from Act I (linking Scene I to Scene II).

At the fall of the curtain, Macbeth, incited by Lady Macbeth, has

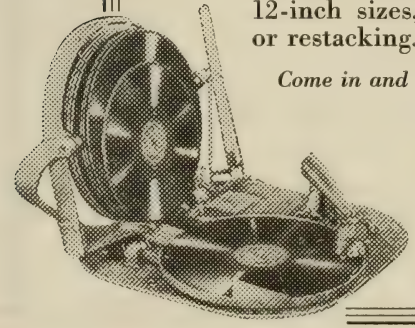
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resolved to commit the crime which shall set him on the throne. It is in this atmosphere of drunken ambition that the scene ends; and the early part of the Interlude expresses these emotions.

The motive of the "Witches' Prophecy" – "All hail, Macbeth, that shalt be king hereafter" – breaks out in the orchestra, alternating with the motives of the dagger, of fate, and of Macbeth. A *crescendo* depicts Macbeth's exaltation and self-glorification (Macbeth's motive).

Then the color darkens, upon motives linked with the crime, and, stealthily, the "fate" motive insinuates itself. Animation is now restored upon themes associated with Lady Macbeth. A transition based on the "night" theme leads to an episode of great calm: it is "Peace" still reigning in the castle – the peace of the trustful sleep of King Duncan – the peace that, after the crime, Macbeth is to lose for ever, and the recollection of which is to poison his life. This motive had already been evoked upon Duncan's arrival:

> "This castle hath a pleasant seat, the air
> Nimbly and sweetly recommends itself
> Unto our gentle senses."

The Interlude ends in the serenity of that calm night.

Symphonic Interlude from Act III (linking Scene I – The Witches' Cavern – to the final scene of the drama).

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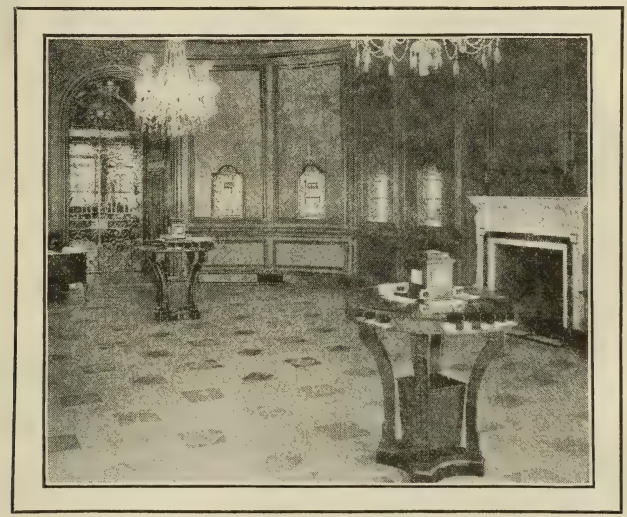
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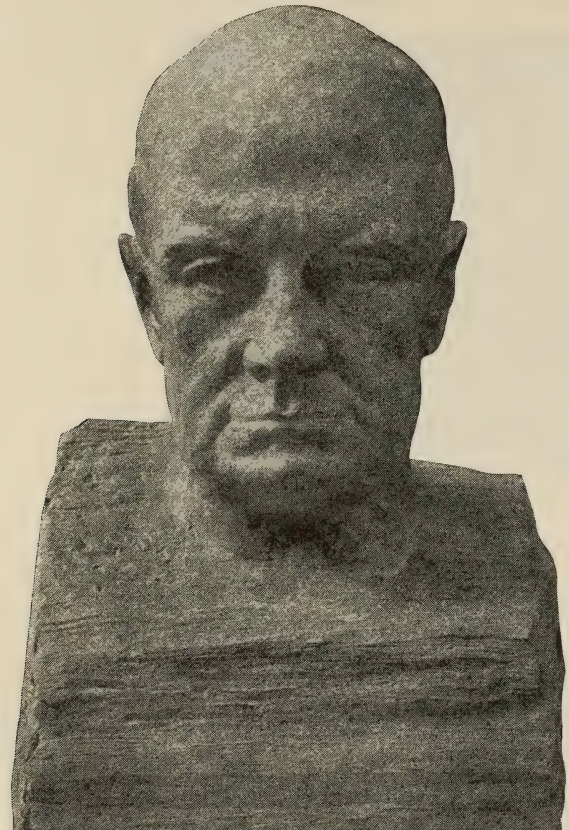
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3rd Apparition:

"Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Macbeth:

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root?"

As the Witches dance, Macbeth comes out of the cavern like a madman, intoxicated with hope. The orchestra (in the Witches' round and their various other subjects) comments on the end of the scene and expresses Macbeth's exultation (his own motive alternating with that of the Witches). This episode leads to a *fortissimo* – the theme of his "Destiny," which, it now seems to him, is once again triumphing.

But the color changes suddenly, the ideas of "Destiny" and "Royalty" alternating Macbeth's bitterness and doubts haunt him once more:

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they are a premonition of the anguish that is to overwhelm him in the last scene.* This transition leads to a *Lento e cupo.*

A motive of the Witches fades into the distance, while the basses evoke the idea of "remorse" or "retribution"—a motive that was first heard in Act I and that is developed, on a tormented rhythm, in the second part of the Interlude, at first on the cor anglais, then, later, on the horn and wood wind.

Then appears the mournful phrase that subsequently accompanies Macbeth's melancholy.** It ends in a *forte* statement of the "remorse"

* "Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Macbeth

"That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? . . ."

(Act IV, Sc. i.)

** "I have liv'd long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have. . . ."

(Act V, Sc. iii.)

"Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

(Act V, Sc. v.)

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theme, for full orchestra. On the violas is heard another of the subjects expressive of desolation*** (it has already appeared several times in the work), which alternates with the "Royalty" motive, and leads to a paroxysm, of which the climax is the theme of Macbeth's despair. This is followed by the motive of "Peace" — forever lost — and the Interlude, in the concert version, ends on the "remorse" motive. (In the theater, it leads to Lady Macbeth's sleep-walking scene.)

*** "What hands are here? Ha, they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand?"

(Act II, Sc. ii.)

". . . But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace."

(Act III, Sc. ii.)

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"TROIS POÈMES JUIFS" (DANCE, RITE, CORTÈGE)

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

The "Three Jewish Poems," according to information furnished by Mr. Bloch, were composed in August and September, 1913, at Satigny, near Geneva. They had their first performance on March 23, 1917 by the Boston Symphony Orchestra, when the composer appeared as guest conductor. Subsequent performances at these concerts have been given on April 14, 1926, November 18, 1927, and February 7, 1936.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, deep drum, triangle, tam-tam, glockenspiel, chimes, harp, celesta and strings. The music is dedicated to the memory of the composer's father.

ERNEST BLOCH has written the following description of the music in a recent communication. These word pictures may have occurred to him subsequent to the music, since in the earliest performances he gave few verbal clues, writing that the titles "should sufficiently inform the hearer."

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Suddenly she stops, hesitating . . . as though listening to an inner voice . . . and then in silence she begins her real dance, at once languorous and mysterious, then somber and ardent, as though performing a rite. . . .

Has she perceived the profound sources of Life? And does she seek to reveal them by her gestures? . . . More and more agitated, she seems to struggle against this inner demon; little by little she yields to it, with more passionate ardor, and lets herself be possessed by it, and, intoxicated, overwhelmed, she sinks down, swooning.

Her companions approach . . . and try to revive her.

The dance resumes. . . . It is almost like a ceremony for Astarte and Baal, which the crowd, excited in its turn, now frantically joins.

II. RITE

A procession of priests advances serenely to the strains of a broad melody. They arrive before the altar; the priestly trumpets announce the sacrifice, at first mysteriously, then little by little more ardently, fanatically: a solemn rite is to be performed, and Jehovah is about to manifest himself in his terrible grandeur. Suddenly, with a peal of

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thunder, a column of fire kindles the altar. The crowd, terrified, prostrates itself, covering their faces, before the Presence, august and mysterious. . . .

Then calm returns. . . . A very sweet and ecstatic melody mingles with the blue fumes of the sacrifice. . . . A profound mystery spreads over everything. . . .

The priests resume their march. . . . But, after this communion with God, the human soul is purified, ennobled. It is suffused by divine love; a great calm and sweet peace reign and the deep faith of the soul expands in a song of gratitude.

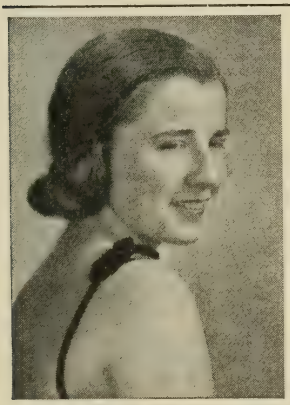
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The terrifying summons of the trombones: It is Death itself, which claims its due, its prey. . . . Man tries to tear himself from his cruel destiny, but his sorrow, his lamentations, are in vain . . . the irrevocable summons cries out to him: "It must be . . . it must be. . . ."

2. A mystic song arises, a consolation; perhaps a wish to accept, for the sorrow remains latent — one *wishes* to believe, one *tries* to hope — but the heart remains heavy and full of tears.

But this struggling, desperate anguish ends by overcoming everything. The summons of Death sounds again implacably. . . . A last



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supplicating gesture . . . the horror of facing reality . . . this is the bitter, unbounded sorrow of seeing those whom we have loved disappear forever . . . "Nevermore . . . nevermore. . . ."

Their bodies are taken away. Every trace of the corporeal is effaced, and Man remains alone, lost, haggard. . . . He groans . . . he sinks to the ground, overwhelmed by sorrow, without resistance. . . .

Then a song of ineffable sweetness arises, calm, serene, mystic. . . . Well beyond human suffering. . . . Is it hope? Consolation? . . . the song does not speak to us of another Life . . . nor does it deny one. It tells us perhaps that none of our efforts, of our struggles, are lost. . . . The smile, the goodness, the tenderness of our dead survive . . . they are still with us . . . they still seem to lean towards us . . . we feel their gaze, the warmth of the hands that are no more. . . .

In the distance . . . the "Dance" is heard . . . as if Life were resuming — as if under a veil — as if it were hardly possible . . . and once more the motive of the mystic procession. . . .

And it is Acceptance. Man no longer resists, no longer suffers. He yields. And the procession, become incorporeal, no longer seems hostile or cruel. . . . It is the LAW. . . .

And it is also Peace, which descends upon us. . . .

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"SCHELOMO" ("SOLOMON"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, 'cellist.

The piece is scored for three flutes and piccolo, two oboes, English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, two harps and strings. The score was published in 1918.

A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men

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TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

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and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

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"HELVETIA," The Land of Mountains and Its People, A Symphonic Fresco for Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch made his first sketch for "Helvetia" as early as 1900, and completed the score in 1929. It was published in 1931 with the dedication "To all lovers of mountains and freedom." The first performance was by the Chicago Orchestra, February 18, 1832.

"Helvetia" is scored for four flutes and two piccolos, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, gong, celesta, two harps and strings.

"From childhood," writes Mr. Bloch, "I have been fascinated by Nature, especially by mountains; and I have found in them the best source of consolation, inward peace, and the feeling of eternal things that outlast man and the transiency of the moment. But mountains never meant for me a pretext for physical or acrobatic exercises, picnics, or winter sports. I love them *for themselves,* for their savage grandeur, their mystery, and the vast ideas evolved by them. I love their

people also. Like all those whose life is in direct contact with nature — mountaineers, peasants, seamen — they have in them something that is robust, healthy, true. . . . I have met among them some who neither read nor write; on the other hand, they know how to think and judge with more penetration, common sense and originality than many 'intellectuals,' who are only echos of what has been taught them.

"For a long time I wished to sing the Mountain and Mountaineers. . . . But at twenty I did not feel I had enough technique to write a work that would be very simple, direct. For today a certain courage is needed to dare to be simple, to be unrestrained by all the theories and systems that poison us — in our time, when so many 'specialists' believe that the value of a work depends upon the esthetic doctrine that it pretends to represent or upon its complications — harmonic, contrapuntal, rhythmic, orchestral. . . . I have never believed in that; for the History of Music superbly gives it the lie. Gregorian Chant, for example, or the work, incomparable in its richness and depth, of Josquin des Prés, Palestrina, Orlando di Lasso, are infinitely more subtle — in spite of the simplicity of the harmonic materials used — than most modern works. It is they who are the refined ones, we the barbarians. Later I was occupied with my Jewish Cycle which, revealing a side of my nature — more profound, hidden, and perhaps more 'universal' — required a wholly different style. Thus I waited . . . and, in the course of more than twenty-five years, I accumulated a considerable mass of musical material.

"In 1928, I at last decided to realize my long-delayed plan. The difficulty was to establish a *Unity* among the diverse motives, to classify them, to make a whole of them . . . and also to sacrifice many of them. (The actual works contain more than thirty motives; some date from 1900, others from 1928; I have used also many melodies or fragments of folk origin.) At last I adopted a plan, which allowed me to give form to my idea: a large fresco, or rather five frescoes, each representing a portion of the general theme. This theme is the Mountain — Man — and the Union of Man and his native soil.

"I dreamed of *old* Switzerland, the Switzerland so admirably depicted by the great painter Ferdinand Hodler. And the background of my work is not in the present, but in the past of a small people in the process of formation, fighting for their liberties, their independence, composed of different races willingly united — as in America."

~

"Part I of 'Helvetia,' in which a large number of essential motives are announced, depicts the Mountain itself, its mystery, its rocks, its forests, and also man's joy before nature, and, here and there, peasants and their simple songs; and also the fear of danger which menaces the

little free nation . . . then, Peace, and finally twilight, the shepherd leading back his flocks at nightfall.

"II. Then Dawn. The awakening of the Mountain and of the calls of one Alp to another . . . and the descent of these men, in many-colored groups, and their medieval weapons, symbolizing – through motives in old modes – the various cantons, a veritable procession in which one distinguishes the 'cry' of a vendor of mountain cheeses – heard in my childhood at Geneva.

"All these groups gather in the public square.

"III. There is the *'Landsgemeinde,'* the gathering, in the open air, which discusses events. The 'Elders' announce, with dignity but tragically, that 'the Fatherland is in danger.' And it is a hymn, in minor, of a folk character, purely German-Swiss, representing the Old Cantons which were the cradle and the heart of the Confederation. That hymn will ring out in major as a peroration, as a national hymn. But here it depicts the immediate distress, and is answered by lamentations.

"IV. But suddenly the people arise! Their mountains shall not be enslaved! All are for liberty, to give their lives for the hallowed soil, the Fatherland! And it is a true medieval battle which is unchained for the defense of the country, the mountains. It ends in a victory, which I have symbolized by an old song of Geneva *'Cé qué lé no'* (The One Who is Above) – illustrating, to me, the town's beautiful motto: *'Post Tenebras Lux.'*

"V. Epilogue. The motive of the Mountain sounds again. But it is the mountain freed, again serene, as after a storm.

"This motive spreads, grows, in a lyricism more and more intense, then it is combined with that of Peace and, through a fervent progression, leads to the final hymn, in which I clearly hear the multitude joining the orchestra, symbolizing the union of man and his soil, the Fatherland. One of the themes of the Mountains sounds again, with passionate warmth, as if man wished to be at one with his native soil. There the motive of the hymn emerges again, above everything, like the national banner, the symbol of the Country."

~

"Programme music? Let it be! The essential thing is that *musical* logic be observed, . . . I have done my best in that direction. Moreover, most of my works have been inspired by a poetic or philosophic idea, even sometimes unconsciously. Art for me is an expression, an experience of Life, and not a jig-saw puzzle or an application in cold blood of mathematical theories – a laboratory dissection.

"Some claim that, both in 'America' and 'Helvetia,' they fail to find *me*. The fact is that they have never really known me. . . . It is evident that 'Helvetia' and 'America' required a style quite different from that of 'Israel' or *'Schelomo.'* In 'Helvetia' I have deliberately

chosen my means and have confined myself to the style that *matched* the subject I was interpreting. A style clearly diatonic and tonal, strong and traditional, a style which, after all, is not so easy as many today believe. . . . But those who have eyes and ears — and a heart — will find me as well in this work, and in 'America,' as in *'Schelomo'* or my 'Quintet.' It is only that, in each of these works, I have set free a different part of my personality. In 'Helvetia' and 'America,' the subject being more 'localized,' this personality perhaps appears less 'picturesque' or 'original' or, as they say, 'modern,' to those who judge by the surface.

"I would simply say, then, that in none of my works have I been pre-occupied with being 'original' or 'modern.' Theories like 'novelty' pass away so quickly. And what remains of them? My only desire, on the contrary, my sole effort, has been to be faithful to my Vision, to be true."

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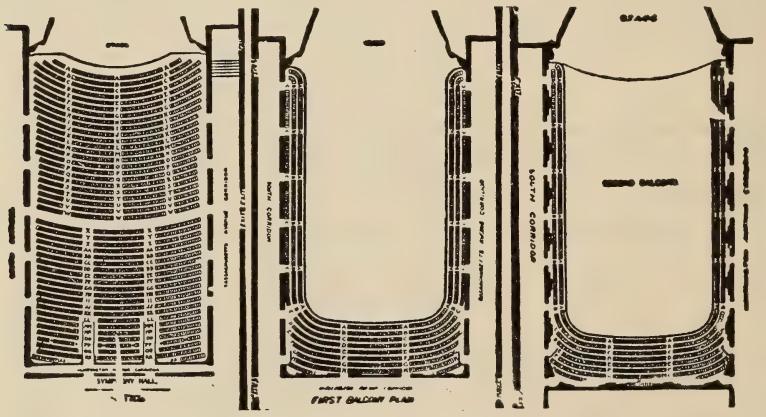
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with historical and descriptive notes by

JOHN N. BURK

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FRANKEL, I.
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RATEAU, R.
PAPPOUTSAKIS, J.

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GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

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VALERIO, M.
MAZZEO, R.
E♭ Clarinet

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TUESDAY AFTERNOON, APRIL 18, *at* 3 *o'clock*

MOUSSORGSKY.....Prelude to "Khovanstchina"
(Born March 21, 1839)

BRAHMS.....Concerto for Pianoforte No. 2 in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than

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one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism,

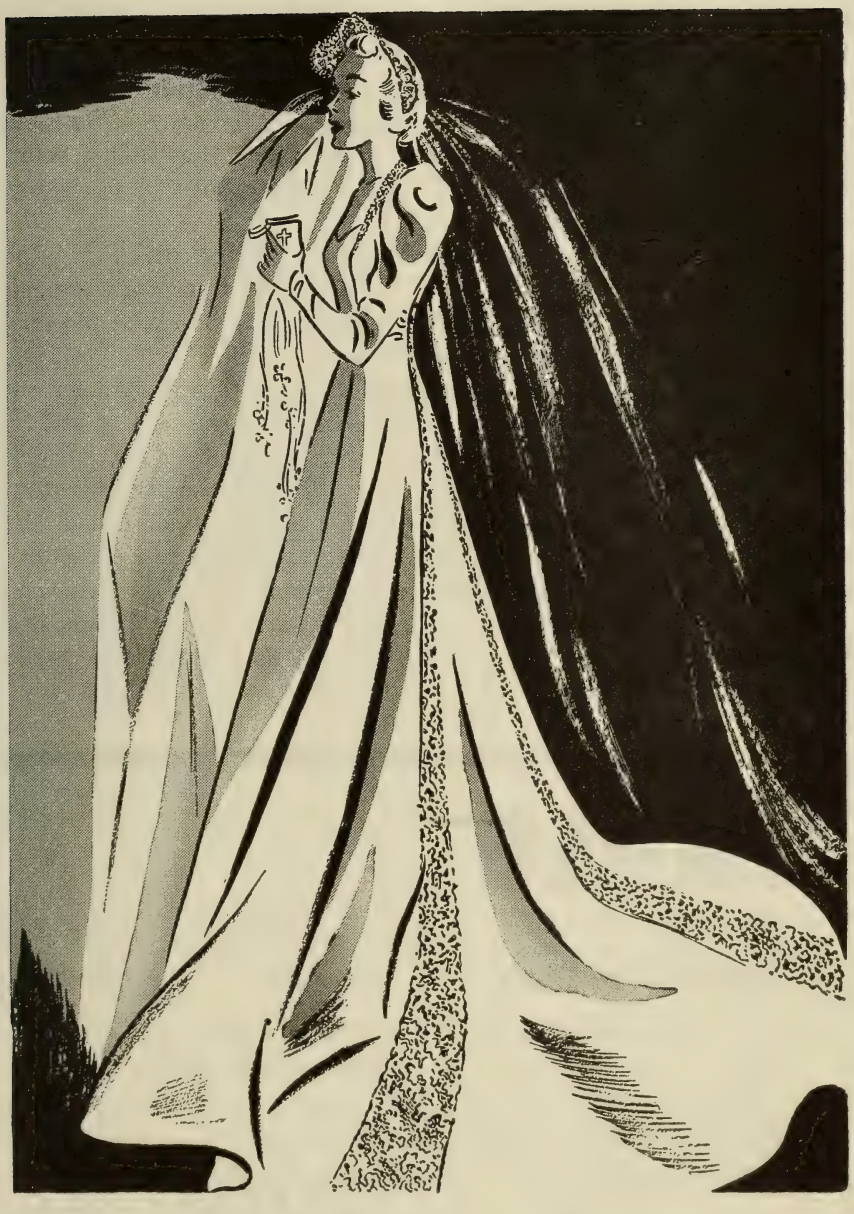
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capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovânstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki*), all this data became to him a matter of great moment.

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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937); Artur Rubinstein (April 6, 1939).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

"IT is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.'"

An incident of this sort happened in the late summer of 1881, at

* Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"

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Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier – "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat – the true and tried B-flat!"

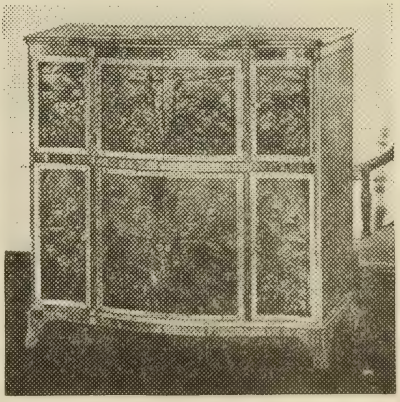
The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while

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It was in April 1878, during Brahms' first journey in Italy, when according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance – the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to

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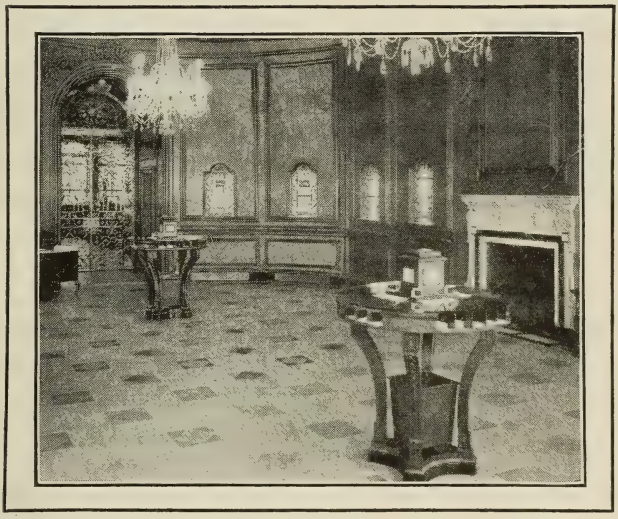
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Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and

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the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the programme "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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Frank Glazer was born on a farm near Chester, Wisconsin, February 19, 1915. When he was four years of age, his family moved to Milwaukee. There he studied piano with Jacob Moerschel, and composition with Milton Rusch. At seventeen he went to Europe and studied with Artur Schnabel in Berlin and at Lake Como, and with Leonard Shure in Berlin. He has also studied counterpoint in Boston with Arnold Schoenberg. Mr. Glazer made his debut at Town Hall in New York in October, 1936. He has since given concerts in many American cities.

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The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere

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word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a



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letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

(*Continued on page 38*)

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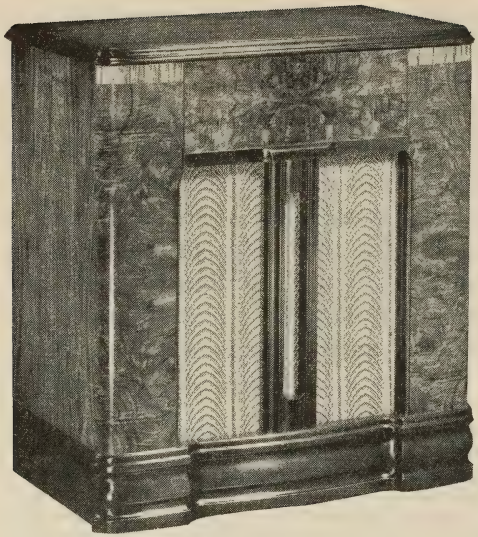
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Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

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suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical

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6 TUESDAY AFTERNOON CONCERTS

October 30, 31	January 29, 30
December 4, 5	March 4, 5
January 1, 2	April 22, 23

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G. E. JUDD, *Manager.*

Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life



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LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1938-1939

BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67	II December 26–27
BIZET	Suite No. 1 from "L'Arlésienne"	I October 24–25
BLOCH	"Macbeth," Two Symphonic Interludes	V March 20–21
	Three Jewish Poems	V March 20–21
	"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra Soloist: JEAN BEDETTI	V March 20–21
	*"Helvetia," The Land of Mountains and its People — A Symphonic Fresco for Orchestra	V March 20–21
BRAHMS	Symphony No. 4 in E minor, *Op.* 98	I October 24–25
	Concerto for Pianoforte No. 2 in B-flat major, *Op.* 83 Soloist: FRANK GLAZER	VI April 17–18
ENESCO	Suite for Orchestra, No. 2	III January 16–17
	Roumanian Rhapsody, No. 1 in A major, *Op.* 11	III January 16–17
	Roumanian Rhapsody, No. 2, *Op.* 11	III January 16–17
HINDEMITH	Symphonic Dances	II December 26–27
LIPATTI	"Chef cu lăutari"	III January 16–17
MOUSSORGSKY	Prelude to "Khovanstchina"	VI April 17–18
MOZART	Concerto for Two Pianofortes, in E-flat (Koechel No. 365) Soloists: PIERRE LUBOSHUTZ GENIA NEMENOFF	I October 24–25
	Symphony in D major ("Haffner") Koechel No. 385	III January 16–17
	Symphony in A major (Koechel No. 201)	V February 20–21
PROKOFIEFF	"Peter and the Wolf," an Orchestral Fairy Tale for Children, *Op.* 67 Narrator: RICHARD HALE	IV February 20–21
RAVEL	"La Valse," Choreographic Poem	IV February 20–21
SCHUMANN	Concerto for Pianoforte in A minor, *Op.* 54 Soloist: MYRA HESS	IV February 20–21
SIBELIUS	Concerto for Violin and Orchestra in D minor, *Op.* 47 Soloist: ANJA IGNATIUS	II December 26–27
TCHAIKOVSKY	Symphony No. 4 in F minor, *Op.* 36	VI April 17–18

Georges Enesco conducted the Third Pair of Concerts, January 16–17.
Ernest Bloch conducted the Fifth Pair of Concerts, March 20–21.

* First performances in Boston

when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics

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passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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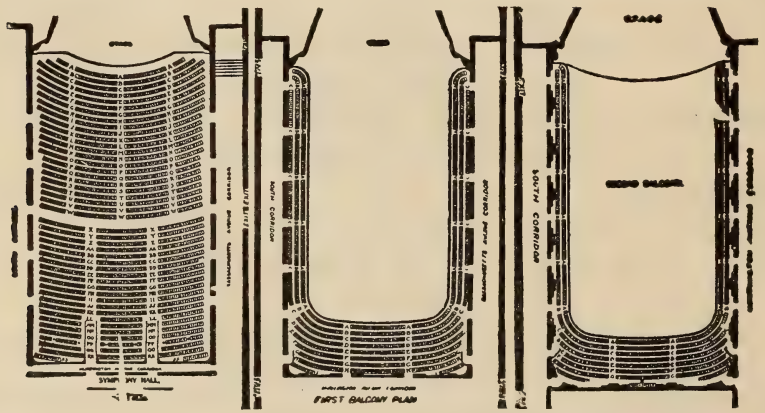
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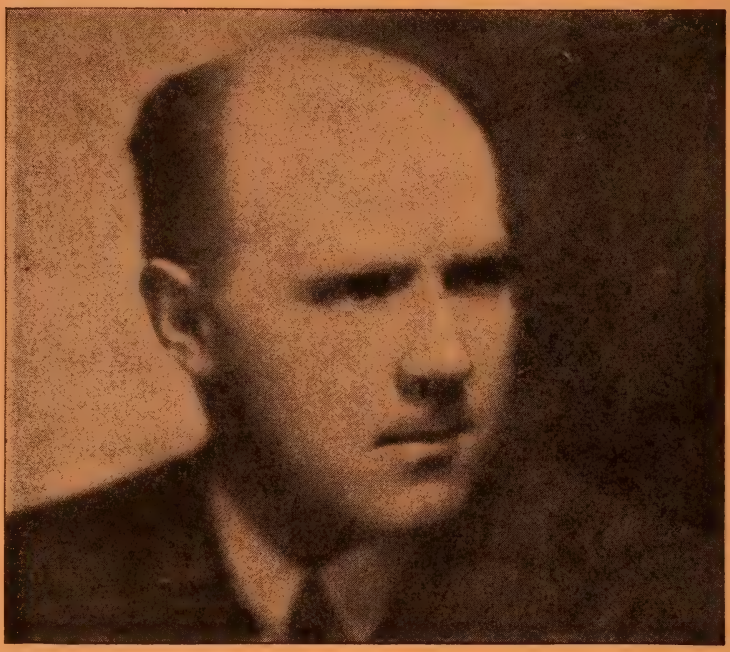
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